

THE ART-JOURNAL.



LONDON: DECEMBER 1, 1872.



OR the thirty-third time, the Editor of the ART-JOURNAL discharges an annual duty in recording grateful thanks for the liberal support the work has received: and of expressing hope and trust in its continuance.

Year after year augments the prosperity of modern artists, enhances the value of their works, and largely increases the number of those who appreciate excellence in Art: it was far otherwise, when, thirty-three years ago, this publication was commenced; when very few collectors desired to acquire British pictures, and there were literally no Art-manufacturers who sought the assistance and co-operation of artists.

Our readers know that we have been active and energetic in promoting the best interests of both; and if we allude to the fact here, it is to convey the assurance that our efforts will be in no way relaxed; the industry and perseverance that have accompanied us so far will be continuous: it is more easy to gain a character than to sustain it. We labour to give variety and "novelty" to our pages, but the themes to which we are limited act often as restraints; we believe, however, that in this respect we have given satisfaction to our subscribers and the public, that the utility of the ART-JOURNAL is admitted, and that its interest is sustained.

A programme for the year 1873 will be found elsewhere: it will supply evidence that added to a valuable staff of fellow-workers, are some new aids who hold high rank in Letters and in Art; that, consequently, "novelties" in both may be announced with confidence, and that the coming year will give to the ART-JOURNAL even greater prominence than it has yet attained among the periodical publications of the Empire.

The publishers willingly incur the largely augmented cost of its production; that will be considerable; but a corresponding increase of subscribers may be looked for, if the advantages gained be in proportion to the outlay; and the Editor, with his zealous assistants, will continue by every means to minister to the requirements of the ARTIST, the AMATEUR, the MANUFACTURER and the ARTISAN.

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THE ART OF JAPAN.

THE attention of people in this country has of late been increasingly turned to the Art of Japan. Various circumstances have tended to produce this effect. Commerce has sprung up between our shores and that once inaccessible group of islands, which forms a sort of Oriental Great Britain. International exhibitions have displayed objects of Japanese workmanship such as were rarely to be seen in Europe—perhaps nowhere out of Holland—twenty years ago. The splendid collection of Japanese manufactures which was made by H.R.H. the Duke of Edinburgh, and which attracted such unusual throngs of visitors to South Kensington, awakened a keen interest that shows no signs of abating. Thus not only do we find shops and warehouses crowded with Japanese ware—some rich and costly, some wonderfully cheap, and all possessing a certain degree of excellence—but our manufacturers, especially our potters, are turning their attention to the reproduction of some of the most quaint and splendid of these Oriental designs.

We must reserve to a future time the details of such attempts to draw together England and Japan. On one subject, that of the manufacture of paper, we spoke in a recent number of the *Art-Journal* at some length. We then indicated some of the purposes to which this admirable material might be applied for our own requirements. One novelty has since made its appearance in our shops that very fully carries out the views we then expressed. The visitors to the International Exhibition will remember the very handsome curtains of Japanese paper between which they passed, shortly after entering the galleries. Our walls are now covered with advertisements, in Brobdingnagian letters, of Japanese paper curtains, at fabulously low prices. Deferring, as before hinted, the special investigation of this particular branch of industry, we call attention to the fact, as illustrative of the increasing influence of Japanese Art and industry in England.

Again, in ceramic ware, several of our principal potters have recently produced articles, formed in imitation of Japanese models, of wonderful delicacy and beauty. Some of these command high prices; as much as sixty guineas for a pair of chimney-vases; but they are, in our opinion (if we except some of the *chefs-d'œuvres* of Wedgwood), the finest productions of English ceramic art.* The method employed in our potteries is not that of Japan. We cannot reproduce the beautiful lacquer which the Japanese artists apply alike to wood, to metal, and to porcelain. We cannot—or, at least, we do not—rival their enamel. Much of their finer metal-work remains a perfect enigma to our most intelligent workmen. But, in English pottery, we have produced the appearance of bronze, of gold, of lacquer, and even of alabaster, so exquisitely true to the nature of those materials as to amount to little short of deception of the senses.

It is not, however, merely as providing patterns for more or less exact imitation by the English workman, that we now propose to regard the work of Japan. We have to inquire into the reasons of the essential dissimilarity between Japanese Art and that of Europe. This dissimilarity is not one of method or of degree alone: it is

profound and absolute. We can trace the development of almost all European Art, through a Roman medium, from a Greek origin. The Art of Greece we can connect, though many an intermediate link has been lost, with that of Egypt; and the sculptured records of Egypt carry us back through a long period of history, at the commencement of which Art, though rude, was yet mighty, as well as highly conventionalised. But in all this long series of architecture and of sculpture, during the time in which the rude pictures of natural objects—the eye, the hand, the ripple of flowing water—have gradually transformed themselves into that implement of real magic, the alphabet, no phase has occurred that in any way resembles any phase of Japanese Art. That Art has sprung from a fountain altogether apart from any that has moistened the sands of Egypt, rippled under the laurels of Greece, or watered the oaks and beeches of England. The Art of Japan forms a chapter by itself in the æsthetic history of mankind.

There is a closer relation between the Art of Japan and that of China—closer, as a term of comparison, but yet very far from close. One great characteristic of Chinese Art is its wonderfully unprogressive nature. The Chinese seem almost to have shared the Hebrew horror of innovation. We can trace back Chinese pottery for a very long period. We find, no doubt, a difference in the productions of different eras; but the change effected has been incredibly slow. And, indeed, of late it has been not that of advance, but that of decadence. The porcelain of the finest periods of Chinese Art cannot now be in any way imitated or approached. Chips and fragments of china are treasured up much as we now treasure coral and cornelian. But the Japanese are a highly progressive race. From their intercourse with China they have learned much. If they have imparted little in return, the fault lies not in them, but in the natives of the flowery land. The insular people have shown a wonderful power of adapting themselves to circumstances. From the Chinese they have learned to make paper, and to prepare tea. Nor have they been content with learning alone. They actually import ceramic articles from China to adorn with their own inimitable lacquer. They study the latest improvements of Europe, instead of at once despising and fearing the "foreign devils." A European official once presented to the Japanese minister a beautifully finished rifle. His Excellency received it with courtesy, and examined it with care; but quietly remarked that he was of opinion the needle-gun was the weapon of the future! No wonder that such a people, alone among Orientals, readily attempt to intersect their islands by railways.

We have said, and it is well to remember, that the industrial excellence of the Japanese workman, especially of the workman in metals, is something which our own knowledge of the subject does not enable us to understand. It is far beyond the capacity of any European smith, whether he work in gold or in silver, in copper or in iron. Other processes, again, are denied to us, not so much on account of the marvellous skill required, as in consequence of our want of materials. Thus the plants which produce the many kinds of paper will not—or, at all events, do not—grow in Europe.* The same

* In our Illustrated Catalogue of the Second Division of the International Exhibition, we engraved six examples of the productions of the Royal Porcelain Manufactory at Worcester, in imitation of Japanese work.

* Mr. Veitch, junior, whose early death was much lamented, introduced many Japanese plants into England. He spent some years in Japan, and gathered a large number of plants which he considered likely to flourish in this country.

is the case with the plants of which the juices form a necessary ingredient in the composition of the various lacquers. It is only step by step, and not within such brief limits as we must here prescribe to ourselves, that anything worth attention can be written as to the Industrial Art of Japan.

With regard to the aesthetic principles that regulate that art, there is more to be said. The worker in any material can recognise the handiwork of a brother in his craft. How the former wrought the latter may be unable to say; but what he wrought, and what was the aim and purport of his work, he can tell. In the same way the English painter or draughtsman, who is unable to produce the effects of the Japanese artist, in consequence of the radical difference of method, implements, and habit, is yet competent to see what was the aim of the latter, and to inquire by what principles, not of manipulation but of design, that aim has been so triumphantly attained.

Let us take landscape as an illustration. Nothing at first seems more simple than the representation of a landscape. We can see the reflection of nature in a sheet of water, as a mirror; and faithfully to copy such a representation would seem to be the most natural, as well as the most accurate, means of landscape-drawing. In point of fact, however, we do not find that such has been the real history of landscape. In the earliest Italian painting, in which landscape has crept in as an adjunct, the perspective attempted by the artist has been ordinarily defective and impossible. Such, indeed, is, to some extent, the case with some contemporary artists of no small fame. We question whether Leonardo da Vinci were not the first who, both as a painter and as a writer, gave a clear and intelligent adherence to perspective truth. In the last work of the immortal Raffaele there is a bold defiance of any approach to the rules of perspective, which subsequent critics have endeavoured to explain, and which thousands have admired without explanation, but which nevertheless subsists. 'The Transfiguration' is as distinctly non-perspective as are 'The Gates of Paradise' wrought by Ghiberti.

Japanese Art also neglects, rather than defies, perspective. But it is not like the Chinese impotence of drawing. It neglects that of which optical science can define the laws, in order to produce an effect transcending that produced by a mechanical adherence to those laws themselves. If it is intended to give an idea of distance; instead of the gently graduated and accentuated surface by which nature herself leads the eye, over distances decreasing in mathematical ratio, the Japanese artist gives a broad, unbroken flat, and indicates his distant object by a few vigorous touches, almost out of the field of view. So again if he wishes to represent rain. He does not wrap his landscape in mist, or drop the veil by which weeping clouds obscure the distant view in actual storm. He draws fierce broad lines across the picture, few in number, but marked in purport, and conveys to the instinct of the beholder such a true hieroglyphic of pelting, pitiless rain, that we never pause to inquire how the impression is produced on the mind.

Again, Japanese draughtsmanship differs essentially from our own in the absence of outline. If in such matters as the definition of distance, or the drifting of the storm, the Japanese may be thought far more conventional than the European, in respect of outline he is far less so. For, in point of fact, outlines rarely are seen in nature. At times a black, defined shadow is cast by

the interposition of a solid object in a direct flood of light-rays; but the occurrence is rare, and its representation requires the most delicate and masterly handling, not to be simply abominable. Lavater held that the most precious record of physiognomy was the plain black outline or *silhouette*. No doubt the shadow of a profile, cast by a single and powerful light, is the most delicate, subtle, and truthful of all portraiture. But try to fix the shadow; draw it in charcoal, reduce it in proportion, and cut it out in black paper, and what—in nine cases out of ten—can be more stiff and detestable? Yet our education in drawing takes no notice of this instructive fact. What we do with the learner is this, we set him to draw bare diagrams of objects,—to define them by straight clean lines, such as no natural object presents to the eye.

The Japanese do the very reverse. They use the brush only. They laugh at us as "pen-scratchers" in our writing as well as in our drawing. Our letters, indeed, are the linear descendants of the incised Roman character. We still almost hew them on the paper with an iron pen. The Japanese float on theirs with the brush. So with a natural object. How do they draw a cat? There is a deep blotch for the body, and another for the tail. From these protrude inky feelers that shape themselves into legs, even as in some of those microscopic beings which transform themselves at will into the most convenient shape. A few horrent jags indicate angry tail and wary whisker. The eye is another blotch of colour that looks like a lighted cavern; and there, without sketched outline, with only partially defined form, is the very animal itself. Compare it with one of our respectably drawn English studies, and it is the spirit compared to the corpse.

The Art of Japan is not less remarkable for its mastery over colour, than for its original felicity in design. In this, the Japanese artist is aided by the rich colours which the various descriptions of lacquer place at his command. The red is of a pure full tone, of which we see numerous specimens, as lacquered trays and vases. The black and the gold are perfect. The *Avanturien*, which resembles the Venetian glass of the same name, is a lacquer full of gold spangles; and this, again, is of different kinds. The absolute command of perfectly reliable colour is an immense resource for the artist. There is no hesitation as to tint in Japanese work.

We recommend those of our readers who wish to attain the best acquaintance with the Art of Japan that can be formed from literature alone, to procure, if they read the French language with perfect ease, the two beautiful quarto volumes, written by M. Aimé Humbert, formerly Swiss Minister Plenipotentiary at Yedo, which were published at Paris, by Messrs. Hachette, some two years ago. We cannot imagine what has prevented the English publishers from giving this charming work an English garb. Its illustrations are of rare merit; some taken from the designs of Japanese artists, and others produced by French artists after photographs taken in Japan. A version of this work that should be, not a limping translation, but a transformation into racy and vigorous English, would be a permanent contribution to our national literature.

One branch of Japanese Art can scarcely be appreciated without a visit to the islands. It is that which adorns the temples, and depicts the portraiture of the gods. In the Hondjo, or ecclesiastical quarter of Yedo, are more than forty temples consecrated to the worship of various forms of faith. Chief

among these may be noticed the temple of the five hundred Genii, where a venerable array of Buddhist saints, carved in wood of a size larger than life, formerly lined the nave, aisles, and galleries. In the choir of this temple a gigantic effigy of Budha towers to the height of some 35 ft., the figure being, of course, seated. An earthquake threw perturbation into the ranks of this sacred militia; and the temple has not, since that time, been thoroughly repaired. The quaint, and often ridiculously wrathful, pictures of the gods and genii, each marked by his peculiar attribute, an umbrella, a tortoise, a fish, a spear, a mallet, are often miracles of physiognomic expression. Delicacy, as we regard it, is unknown in Japan, although certain phases of modern European manners are there considered as shockingly ill-bred. But for a grim, quaint, droll humour, the only parallel is to be sought in some of the German tales. Renard the Fox, the first graphic protest against the encroachments of the Romish Church, has his prototype in Japan, where foxes, as magical powers, play a great part both in literature and illustration. Evil genii, moreover, enter into the familiar intercourse of domestic life in a mode which they have long ceased to follow in Europe, although its occurrence is taken as simple matter of fact in the Talmud; and the *monacelli* in Southern Italy are still so feared that no Italian peasant dares to be alone in the dark. There are seven gods of happiness, who procure to mankind the blessings of long life, wealth, daily bread, content, talent, glory, and love. It is rare for a family to place itself under their collective patronage. Yebis, the unfortunate brother of the Sun, the example and patron of fishermen, is the god of whom daily bread is besought, and who claims the most numerous suppliants. Fish, with the Japanese, is daily bread. This deity is depicted squatting on his heels, regarding, with a sort of stupid, complacent astonishment, a large fish he has just whisked into the air from the end of his fishing-line, or which he bears modestly on his shoulders. Daikoku, the Japanese Plutus, is the next most popular divinity. He is a stumpy little man, with large feet and a flat square cap. He stands on two bales of rice, bound together with a knot of pearls, and bears a miner's hammer in his right hand; while the sack, which is to contain his treasures, is thrown over his left shoulder. His attribute is a rat.

Shiou-Ro, the patron of longevity, is the most venerable of these seven types of deities. His chief attributes are the tortoise and the crane. His life being without limit, he has observed, meditated, and reflected to such a degree, that his bald forehead has acquired a prodigious development. His great white beard covers his breast. He walks with slow and measured step, trailing after him his rustic hoe, and gently twirling with his left hand the long hairs of his eyebrows. Shiou-Ro is invariably propitiated in bridal solemnities. His portrait is then drawn, of a large size, upon canvas, and suspended over the domestic altar. He is shown descending from the clouds, borne upon a crane, and holding an enormous pearl. It is remarkable to trace the same physiognomic characteristic in two such opposite types of Art as those of Japan and of Greece. The facial angle of Shiou-Ro resembles that of the Phidian Jupiter!

Philosophical content, that wealth which fortune can neither give nor take away, is embodied in Hotei, the god of this order of happiness. His sole possessions are a

fragment of packing-cloth, a wallet, and a fan. When the wallet is empty he only laughs, and lends it to the children to play with. For his own part he makes use of it by turns as a mattress, a pillow, and a musquito-net; or, blowing it up like a bladder, he floats on its top over the water. Hotei, to European eyes, may seem the very genius of vagabondage. He is the great friend of the peasant. He is often to be met seated on the buffalo of a rice-grower. He well knows the shady spots on the hill-sides. Sometimes a troop of children finds this deity asleep, and draws near on tip-toe to regard him. He awakens with a smile, takes the sauciest child in his arms, and tells them stories of the sky, the moon, the stars—of all the wonders of nature—of which he alone knows the secret charm.

The god of Talent, the noble ancient Tossi-Tokou, is not less accessible to children than his more easy-going brother. He inspires their games; and is especially fond of teaching them how to produce wonderful works in paper. Nothing alters the gravity of his aspect. He wears the lofty cap of the doctor—something like the bonnet of the Doge of Venice—the stole, the cloak, the slippers: he bears a staff, something resembling an episcopal crosier, to which is suspended a parchment roll. He is attended by a young deer. His fan, the *sine quâ non* of Japanese felicity, is formed from the broad leaf of a palm-tree.

Bisjamon, the god of Glory, is adorned with a helmet and cuirass of gold, and holds in his right hand a lance adorned with streamers. He is almost an honorary member of the Seven Beatitudes, as he is never invoked at any domestic altar. He is the deity of the noble, and is especially honoured by the Bonzes, who depict him as holding in his left hand the model of a pagoda. Mr. Ruskin should have drawn the massive jaw, and steady, pig-like eyes, of Bisjamon, as an illustration of his eighteenth number of "Fors Clavigera," in which he introduces us to the Pillager and the Pardoner. The alliance seems to be as close in Japan as in the countries which are scathed by an indignation that has its source in truth and tenderness, however wrathful its fiery blaze.

The last, and the most remarkable, of these seven divinities, the most thoroughly popular of the band, is Ben-Zaiten Hjo, or more simply Benteu, the doubly symbolic feminine deity. She is at once the impersonation and the glorification of woman, and the goddess of the sea, the fertile nurse of Japan. The resemblance of these double attributes to those of the Greek Aphrodite is striking. But the Japanese Venus is eminently a family goddess—she is the happy mother of fifteen sons. She wears the sacred stole, a mantle of azure, and a carefully arranged *coiffure*, crowned with a diadem, adorned with the image of Fou, the phoenix of the extreme East. Three flames, each encircling three pearls, burn above her, in reference to the Buddhist triad. Her active energy is sometimes typified by the possession of four pairs of hands. Under this form Benteu is the earth goddess, the dispenser of the morning and evening dew—the queen of all the blessings that support and charm human life.

Benteu is the inventress of the lute. In the lovely summer nights celestial music, accompanied by a melodious voice, floats down the basalt cliffs, at the base of which the waves gently murmur. It is the voice of the goddess—it is herself—it is the Ave Maris Stella of Japan.

F. R. C.

ART-AIDS TO COMMERCE.

BY P. L. SIMMONDS.

If the merchant helps the artist and Art-manufacturer to most of the animal, vegetable, and mineral substances which are required for the exercise of their skill, the artist and Art-designer also help on materially the interests of commerce by the additional beauty which their tact and talent diffuse, and which lead to enlarged demands. A due knowledge of Art, whether of modelling, designing, or the harmonious arrangement of colours, is essential now for success in all the great branches of industry, whether it be the manufacture of textile fabrics, floor-cloth, paper-staining, glass-blowing, engraving, and the hundreds of other minor industries; whether it be the jeweller or metal-worker, the cabinet-maker and carver, the potter, or the playing-card maker, each and all seek for new styles and forms and patterns; the designer or modeller is called in to exemplify his taste, and thus to add an extended saleable value to a fabric, a coal-scuttle, an umbrella-stand, a jug, or a glass. We certainly have not stood still in this country, during the last twenty years, in the several departments of Art and Art-manufacture, however much we may still be behind some of the continental and Eastern States in some branches. Art-schools, Art-teachers, and Art-students have not been without their beneficial uses in extending the application of drawing and modelling, and the elements of refined taste, to the common arts. Of this abundant examples are around and about us.

The main object of the various International and Fine Art exhibitions held in this and other countries during the last quarter of a century, has been the encouragement of the pursuit of Art and the cultivation of the mind. The study of Art-designs has been called into action and extensively diffused, and a more intimate acquaintance with artistic works and their creation tends to render the produce of the mine, the forest, and the loom, the admiration of the world. Amidst the seductions of sculpture and painting, and the sweet solicitations of the ideal and refining charms of Art, tawdry taste and barbaric misrepresentation must for ever be expelled from the mind that would either labour on, or possess those works in which the affections love to dwell. Scientific Art also furnishes a lesson in practical utility, in the distinct and direct bearing of the numerous illustrative features on industrial operations, the encouragement of inventors and the excitement of emulation among artisans; while it also tends materially to arouse ambition towards originality, instead of a dogged perseverance in servile copying; and, finally, it gives the proof direct to all, that beauty possesses a finer field for investment than mere utilitarian ugliness; and that taste is a marketable commodity, which being of so much value is worth getting honestly, and by fair purchase. Science is the great agent of human skill in the transformation of the raw material supplied by nature; industry, the ever-ready and indefatigable aid which man's ingenuity receives through the medium of knowledge and Art, clothes the various products in forms of elegance, symmetry, and beauty. Our manufacturers have not only acquired a much better taste in the articles they now submit to the public, but they have also become the chief and most munificent patrons of true Art, inasmuch as some of the finest galleries of pictures and objects of *virtu* belong to eminent manufacturers and merchant-princes. Hence the union of the two classes of artists and manufacturers is becoming more close, and great commercial progress results from the connection. A love of Art abroad and at home leads to increased demand for artistic objects, and as few probably pause to consider what is the extent of the commerce in Art-materials and articles on which more or less artistic design and execution have to be bestowed, I propose giving a short *resumé* of the principal of these, and the extent of the trade carried on in them, as far as our foreign commerce is concerned. There are no available *data* to guide us in an inquiry as to the amount paid for objects of Art of home-pro-

duction diffused over the kingdom; but, judging by the general amount of prosperity, the degree of luxury and refinement that pervades all classes, and the high prices which good pictures, rare articles, and choice specimens of manufactures ever realise at public sales, the amount thus invested in Art-objects must be enormous, and the sums spent annually on them considerable.

Of raw materials, besides the pearls and precious stones for setting, the gold and silver so essential in the arts and manufactures, commerce furnishes us with large quantities of statuary marble, slate, lithographic stone, and other materials for the use of the artist and sculptor to the value of about £300,000.

Even in the articles of personal adornment—lace, ribbons, shawls, artificial flowers, &c.—artistic taste has much to do in promoting commerce; for tasteful articles and beautiful designs ever lead to increased and extensive demand. Besides the large consumption of our cheaper Nottingham lace and the pillow-lace of Honiton, we import foreign lace of the value of more than £750,000 sterling. The declared value of the imports in 1870 were pillow-lace of silk amounting to £82,401; of thread, £164,307; and machine, or imitation-lace, not made by hand, £265,313. Last year the imports of lace were even larger; the pillow-lace being to the value of £383,617, and the machine-made or imitation lace, £371,394: the bulk of the former comes from France, and of the latter from Belgium. French lace continues to find a large and increasing market here; for while, in 1867, the imports were valued at only £123,000, last year we received French lace worth £389,592. Of the foreign-made lace, £148,680 worth were re-exported to various quarters; and it will also be seen that, besides the large quantity of British-made lace used at home, nearly £1,000,000 in value of cotton lace, and £297,000 of silk lace, were sent abroad.

In striped, figured, and brocaded silks, in poplins, in carpets and rugs from India and Turkey, in shawls and scarfs, the artistic taste displayed, the novelty of design, the appropriate harmony of colour—all contribute to extended consumption. And if the term Art can hardly be properly applied to the silk bonnets and head-dresses, and the ready-made dresses which are imported for the ladies from the Continent, yet the exquisite skill and taste displayed, the judgment in selection and arrangement of materials, all evince a true knowledge of Art and artistic effect which causes them to find a ready reception in fashionable circles.

The trade in artificial flowers is one of considerable importance, and requires great taste and knowledge of Art-manufacture to imitate nature with fidelity. The manufacture has, hitherto, chiefly centred in Paris, but considerable progress has been made of late years in this country, and the British-made flowers from Adcock's and other leading manufacturers are very artistic, and now rival the French in beauty and natural truth. Still it will be long before we can compete to any great extent with the Paris flower-makers, who are set down at about fifteen thousand in number, nine-tenths being women and girls, and the amount of the trade reaching three-quarters of a million sterling a year. Our imports of artificial flowers from France have been steadily increasing. In 1860 the quantity received was only valued at £115,712; last year it reached £367,186—a very large sum to pay for such an apparently trivial article of decoration for the person.

Bronze manufactures from France, which were at one time largely imported, show a great decline of late, no doubt attributable to the unsettled state of the capital since the war. While in 1867 bronzes to the value of £80,431 were received from France, last year they only reached half that amount.

From Italy, besides the statuary marbles, we import annually pictures to the value of about £21,000, and last year other works of Art were received worth £32,355; this includes, probably, the statuary objects shown at the London Exhibition. The marble, slate, and other kinds of stone, rough, hewn, or manufactured, which we receive, amounts in value to £266,264, of which one-half comes from Italy and Greece. It is a popular opinion that the best statuary marble

comes exclusively from Carrara. The quality of the marble found there is, indeed, excellent; that from the quarry of Crestola, about a mile above the town, has the most beautiful and homogeneous crystalline structure and exquisite warm tint, so that it has been much sought after by sculptors for many centuries. Seravezza statuary marbles have, however, a finer grain than those of Carrara, and are extremely beautiful; they were largely employed by Michel Angelo, who was the first to discover and open the quarries on the hitherto inaccessible summit of the Monte Altissimo; but these quarries were neglected until the last eight or ten years. Several quarries have since been opened up in the mountains above Massa that compete with those of Carrara.

From Germany we import prints and engravings, which, on the average of the last five years, are valued at £20,500 per annum, and we received last year toys from Germany of the declared value of over £151,000. Whether there is any great artistic merit in the manufacture, design, and carving of these I will not undertake to say, but it is certainly a large aggregate sum to pay for articles of such small cost.

From China we receive china jars, earthenware, &c., to the value of £18,000 or £19,000; and Japan sends us about £2,000 to £3,000 worth.

The tortoise-shell work, bronzes, ivory carvings, enamels, and lacquered ware received from the far East, both in design and execution, are of high artistic value, and may generally be studied with advantage as models of design and exquisite finish.

Commerce and Art have even intimate mutual relations in the various fancy and ornamental woods received for the uses of the cabinet-maker, the pianoforte-maker, the wood-engraver, and others. Mahogany, walnut, rosewood, maple, ebony, satin-wood, and box are imported to the value of £378,600; and how much of Art is displayed in the skilful and harmonious arrangement and application of these, in the carving and decoration, as well as in general form and design.

The following summary gives a brief abstract of the extent of our imports and exports in objects and substances having more or less relation to Art. I give the figures of 1870, because, although the Board of Trade official returns for 1871 are issued, they have for the first time omitted to enumerate the minor, or "other articles," as they are termed, and thus a number of miscellaneous products and materials are shut out.

VALUE OF THE FOLLOWING IMPORTED ARTICLES IN 1870:—

Art—Bronzes, &c.	£11,876
Art—Stone and marble	35,498
Boxwood for Engraving	33,996
Bronze Manufactures	83,037
Cameos, not set	3,445
Cards, Playing	4,511
Casts, Busts, and Statues	600
Coral	5,681
Drawings by Hand	1,661
Engravings, Photographs, &c., on Paper	59,714
Frames for Pictures	9,498
Furniture and Cabinet-ware	91,871
Jewellery	155,885
Lace	378,213
Medals of Gold and Silver	611
Models in Wood, &c.	471
Oil-Paintings	240,865
Opera-Glasses	49,412
Paper Hangings	34,422
Pearls set or unset	10,675
Pencils	31,948
Photographs not on Paper	1158
Plate of Gold and Silver	22,516
Precious Stones of the higher class, set or unset	11,851
Precious Stones of the inferior class, unset	17,521
Silvered Glass or Mirrors	12,979
Silks, Striped or Brocaded	98,322
Silk Bonnets and Head-Dresses	4,774
Silk Dresses made up	27,116
Stones—Marble	159,636
Stones—Lithographic	11,144
Stones—Slate in Blocks or Hewn	2,693
Stones—Other kinds, &c.	2,693
Terra Sicca and Umber	2,445
Tortoise-shell	33,996
Woolen Carpets and Rugs	57,026
Shawls and Scarfs	17,578
	£1,834,394

EXPORTS IN 1871, OF BRITISH MANUFACTURES, &c. :—

Cotton Lace	999,559
Earthenware, China, Faïence, and	
Porcelain	1,731,483
Cabinet Furniture and Upholstery	
Wares	258,945
Plate-Glass, Mirrors, &c.	169,969
Flint-Glass, Cut, Ornamented, &c.	258,105
Pictures	147,720
Gold and Silver Plate	68,038
Plated and Gilt Wares	127,435
Prints, Engravings, and Drawings	57,429
Silk Handkerchiefs, Scarfs, and	
Shawls	203,792
Silk Ribbons	148,863
Silk Laces	297,386
Woolen Carpets	1,648,411
Woolen Rugs, Wrappers, &c.	130,908
Works of Art	4,434
	£6,803,557

These figures and general remarks will, at least, serve to prove how close is the connection between Art and Commerce, and how each assists the other. The foreign trade bears but a small relative proportion to the large home production and consumption. The eight millions may, at least, be more than doubled to represent the diffusion of Art-objects and Art-manufactures; for I have left out of enumeration all the artist's materials, and the value of designs and invention, and all those Art-embellishments which form part and parcel of the commercial value of Art.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF C. MOXON, ESQ., KENSINGTON.

TOUCHSTONE AND AUDREY.

J. Pettie, A.R.A., Painter. C. Cousen, Engraver.

THIS picture was exhibited at the Royal Academy in 1870; in all its component parts it is certainly one of the best works Mr. Pettie has produced; if it may not, in fact, take precedence of them all in point of individuality of character. The scene lies in the forest of Arden, where the half-witted clown Touchstone meets Audrey, a "country wench," in charge of her flock of goats, and offers to make her his wife, prefacing the proposal with a kind of appeal to her favourable consideration on account of his personal appearance. As he approaches the buxom lass—and the artist has not erred in his representation of her on the side of refined beauty—he addresses her thus:—"Come apace, good Audrey; I will fetch up your goats, Audrey. And how, Audrey? am I the man yet? Doth my simple feature content you?" The question puzzles, while it seems to amuse, the girl; who only replies—"Your features! what features?" There is something inexpressibly ludicrous in the bearing and general "get up" of the enamoured clown as he presents himself before Audrey, stroking his chin while he bends forward that she may the more closely take note of his good looks, while she regards him with a half-humorous, half-unintelligible expression, scarcely knowing what she shall answer. Audrey's figure is capital, thoroughly genuine, even to its awkward attitude and the handling of the stick with which she drives her goats. The contrast between her rustic costume, which scarcely covers her, and Touchstone's elaborate dress and accompaniments, is very striking. Not the least attractive portions of this admirable picture are the animals, and the forest-glade with its rich adornments of ferns: these are all most naturally painted; while the former are so distributed that they rather aid the effect of the figures than draw attention from them. Every part of the composition is painted with great care.

ART IN CONTINENTAL STATES.

ANTWERP.—M. Nicaise De Keyser, Director of the Antwerp Academy of Arts, has at length completed the series of pictures for the walls of the grand vestibule of the Museum of that city, on which he has been at work for a period of ten years or longer. In 1865 we visited the studio of the painter, and had the privilege of examining some of the completed pictures, and the finished sketches of others—highly finished gems of oil-painting. One of the former, Dennis Calvaert in his Studio at Bologna, we engraved the following year, as one of the illustrations that accompanied a biographical sketch of M. De Keyser; at the same time we gave a list of the principal subjects intended for the whole series. There are about forty in all; they purpose showing the influence of early Flemish Art on the painters of some of the great continental schools—those of the Low Countries, Rome, Bologna, Germany, France, and England. Many of these pictures are very large, the figures being life-size; and all are characterised by vigorous expression, striking motive, truthful drawing, and brilliant colour. There is less in them of Medieval Art than there is in Baron Leys' paintings which decorate the Antwerp Hôtel de Ville. As an historical painter M. De Keyser shows himself in these works, as well as in others we have seen from his easel, among the highest in Europe.

BRUSSELS.—The municipality of this city has recently acquired, among other works of great interest, a fine series of drawings, purchased at Ghent, representing, in all its details, the ceremony of the inauguration of the Emperor Charles VI., in 1715, as Duke of Brabant. They are the work of Baurseheid, the court-architect of the period.

LUCKNOW.—The subscriptions to the Oudh Mayo Memorial Fund having reached the sum of 12,000 rupees, it has been determined that the money shall be applied to the erection of a School of Art and Industry in Lucknow—that city of unhallowed fame during the Indian mutiny, yet allied with one of the most glorious successes of the British army.

MUNICH.—The King of Bavaria having approved of the proposal to establish a Female School of Art in this city, an institution of this kind was opened on the 1st of October; its object is to qualify young females for the pursuit of both Fine and Ornamental Art. No pupils are admitted under fifteen years of age.

PARIS.—Exhibition of Works from the Roman School.—Some animation has broken in on Fine Arts matters in Paris by the recent exhibition of works sent, as in duty bound, by the pupils of the French-Roman School, as evidences of their industry. Among the classes of Painting and Architecture alone presented objects of much interest. In the former M. Blanc, now in his fourth year of academic toil, has sustained honours gained by him, on a former occasion, by a bold and large canvas, illustrating the triumphant entry of a Roman emperor into a vanquished city. A great deal of clever drawing is displayed in many nude and demi-nude figures, which are here variously grouped round the imperial horseman, who rides on coolly arrogant and reckless. One female figure alone gives a pathetic interest to the scene. M. Blanc promises to be a refined rather than a brilliant or forceful colourist. In the Architectural department there were some large and detailed drawings, illustrating the "Restored Palace of the Cæsars," and the "Baths of Titus." The continuous crowds of visitors to this exhibition showed strongly how widely and deeply the amateur zeal for Art pervades all ranks of the Parisians.—M. Gérôme and M. Boulanger, accompanied by two pupils, have started on a sketching expedition along the coasts of France and Spain, and onward to the African shores. Much may be expected from the two painters as the result of their journey. M. Gérôme's eastern pictures, the outcome of a former visit, are among his best and most popular works.

VIENNA.—A statue of Beethoven, commissioned by the Austrian Government, is to be erected in this city, where he completed his musical studies, composed his immortal works—and died. Beethoven was born at Bonn.



JOHN PETTIE, A.R.A. PINT.

TOUCHSTONE AND AUDREY.

FROM THE PICTURE IN THE COLLECTION OF C. MOXON, ESQ. KENSINGTON.

LONDON: VIRTUE & CO.

CHARLES COUSEN, SCULPT.



ROME, ANCIENT AND MODERN.*

SUCH is the breadth and depth of the stratum of rich ore—historical and artistic—lying within the circuit of the seven hills whereon Rome stands, and extending beyond the boundaries of the city proper, that it seems to be inexhaustible. Century after century the mine has been worked by pen and pencil, bringing to light hidden treasures, or showing a new development of what was old. Authors and artists of every European nation have joined with those of America in making Rome their study, and then offering to the world the result of their investigations in the particular department in which each was most interested. Nor can any one wonder at this, for of all cities in the world, Rome is that to which, during long ages, the foot of the traveller has turned who desires to see the noblest relics of ancient grandeur, the finest monuments of a nation's genius in Art, and to read her history in what yet remains of the past, and in the aspect of her present life. Time has laid his withering finger on her old palaces and temples; the Goth and the Christian have by turns trampled down and destroyed the landmarks of past glories; foreign wars and internecine feuds have aided the work of spoliation, and yet Rome stands alone, as a city, in the magnitude and costliness of her Art-treasures. The marvel is that, with the vicissitudes and changes to which it has been subjected for nearly fifteen hundred years, it still retains so much—nay, anything sufficiently important—to invite a pilgrimage to its shrine.

The latest, and certainly one of the most comprehensive books upon Rome, is that by M. Francis Wey, a French writer, of which an excellent translation into our own language has very recently appeared. Taking it in its twofold aspect as descriptive of the city both ancient and modern, and in combination with its multitudinous engravings of varied interest—all admirably executed—it stands alone, a sumptuous volume, doing ample justice to the mighty theme: Rome must always be regarded as such.

"In point of number of designs," says Mr. W. W. Story, an American sculptor long resident in Rome, and the well-known author of "Roba di Roma," &c., in his introductory remarks, "excellence of execution, and general character, no illustrated book on Rome can compare with this. The range of pictures is very great—from the games of the people, the life of the streets, the priestly processions, the costumes and ceremonies of the church, the fountains, churches, and palaces of to-day, to the paintings of the early Italian masters, the catacombs of the primitive Christians, the statues of ancient Rome, and the ruins of the city and the Campagna.

"As a matter of course, the text is even wider in its range, and it is a pleasant feature in Mr. Wey's book that it is a sort of *pot-pourri*, like Rome itself, in which the new and the old, the romantic and the commonplace, the imposing and the ludicrous, elbow each other at every turn. The life of the people has for him a charm as special as the Ruins—the characteristic anecdote of to-day as the record of history.

... As he carries you along without a settled plan from place to place, he sketches the chief points of its history neatly, and does not bore you with his archaeology; nor, to use his own words, does he indulge in 'ronflantes prosopées, indice d'une impression débile et d'une émotion absente.' On the other hand, his book is far from trivial. He has studied as well as seen, and the results of his reading are pleasantly given, and without pretence or pedantry."

It is this union of yesterday and to-day which is the special charm of M. Wey's writing; we stand at his side before one of the glorious relics of antiquity, and listen to his story of it—not always new, perhaps, to those who are acquainted with its history, but yet so described as to render what he says very interesting, and not without some novel suggestion; and then we

follow him into the haunts, close by, of the lower orders of people, and learn what their life is at the present time; or we wander with him along the Corso, or some other aristocratic resort of the higher classes, and see a portion, at least, of their daily life.

The reader may form no inadequate idea of the style in which the author writes, from the opening passage of the book. After telling us

that he arrived in Rome "one misty night," he says:

"A friend who awaited me at the station dispatched my luggage to his house, where I was to pass the night, and what I could discern in a shortish drive by the rays of a few lanterns, which were like stars in the darkness of the closed houses, made me suppose that he lived in a remote and deserted suburb. After a few



PORCH OF SANTA SABINA.

minutes we sallied forth into a mean-looking street to procure a late supper from the waiters of a dirty *trattoria*, a genuine suburban tavern; and after that we made our way back by other alleys, equally filthy, and bordered by black ruins. As we went along I was amazed to learn that I was in the middle of the elegant quarters of Rome, that I had crossed the end of the Piazza di Spagna, supped at the renowned restaurateur's of the Via de Condotti; and that,

in short, I should have the honour of sleeping under a roof in the street of the Quattro Fontane, which, by the Felice and Sistini roads, comes out on the Pincian, the Tuileries Garden of the city of Romulus."

One can easily understand the waking dreams of his first night in the "city of cities." "It," he says, "passed slowly in a gloomily employed wakefulness. The Gaulish independence of the barbarian with which my youth had been im-



PORTICO OF THE VILLA MEDICI.

bued in the spring of the romantic emancipation, had thrown me into an attitude of distrust towards Rome and the ascendancy that she has exercised in every age over thought, opinion, and doctrine. Recalling the artists, the authors, whom this spot had disturbed, I was alarmed at an influence which can dispel every previous conviction, leaving only a void behind; I felt menaced with the peril of once more falling back

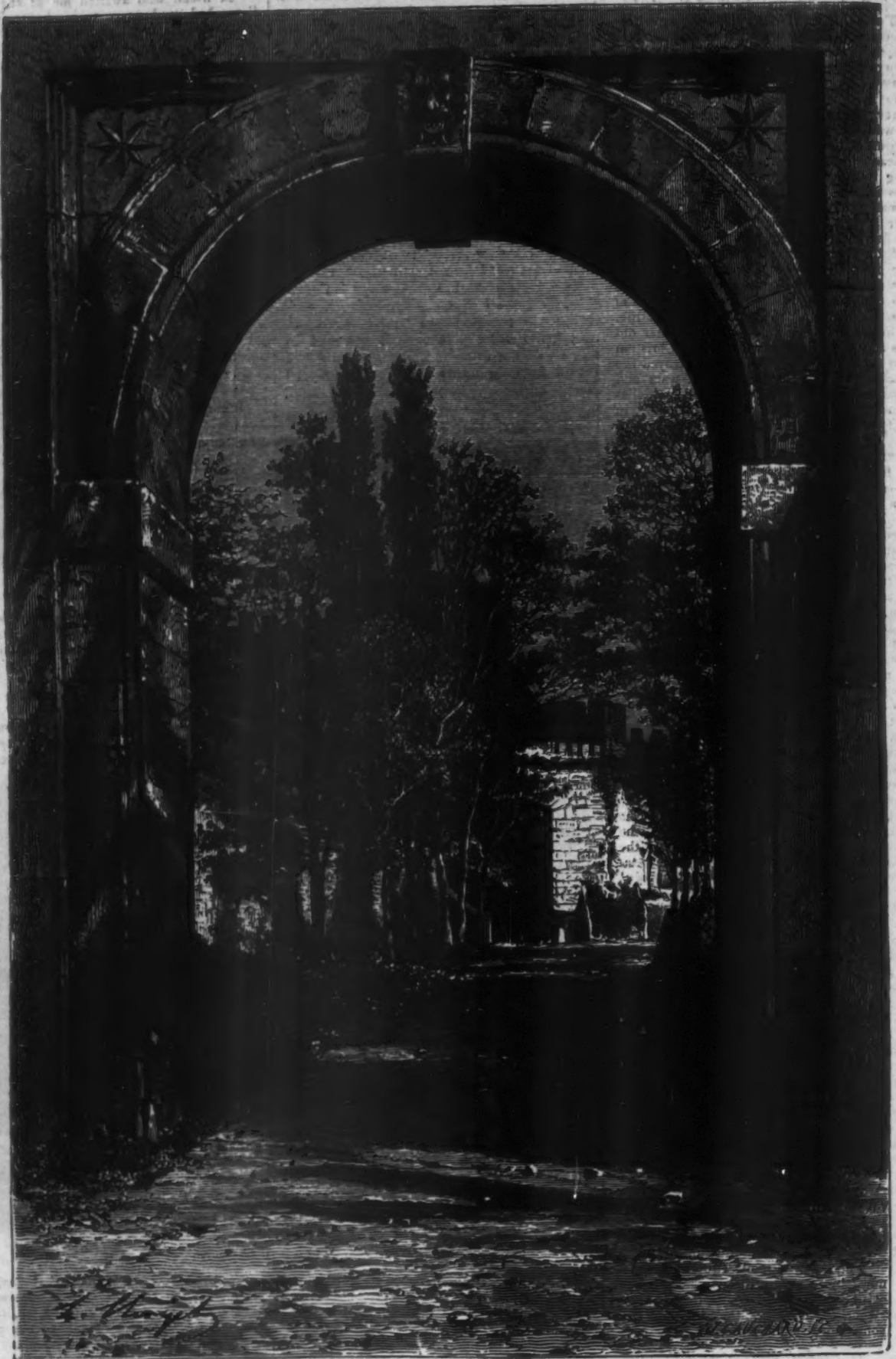
to the benches of a school that had from age to age sent back so long a succession of scholars, discouraged and intimidated, to their own countries. That indolence of our present life which in this city and for so many minds has substituted hesitating dreams for the activity of labour,—was this to invade me in my turn and paralyze all effort? Day at length came, pale and icy; and, in spite of these terrors, stimu-

*ROME. By FRANCIS WEY. Containing Three Hundred and Forty-Five Engravings on Wood, designed by the most celebrated Artists, and a Plan of Rome. With Introduction by W. W. STORY. Published by CHAPMAN AND HALL.

lated by a feverish curiosity, I stole away from the house to venture alone into the dreaded labyrinth."

"And thus the pilgrimage begins, and continues for months, amid ruins, and churches, and

galleries, and libraries, and to the Alban hills and lake; and to Tivoli, to various suburban



ARCH OF THE ACQUA FELICE, NEAR THE TIBURNINE GATE.

villas, and over the Campagna—wherever, in fact, there was anything worth seeing and recording. In the earlier part of his residence, M.

Wey became acquainted with a Roman ecclesiastic, a man of erudition and of archaeological taste, who often acted as his guide and philosopher. One evening they visited the Janiculum

together; the sunset view from the spot, with all its associations, seems to have acted like a spell upon the new-comer:

"The light fell, but I could have forgotten

myself there for a lifetime, as in those spheres of Paradise where ecstasies of hours will be the eternal joy of the chosen. 'Do you know,' said I to the abbé with sincere distress, 'I am un-



BROKERS AND BOOK-WORMS.

done? Never shall I have the courage to quit Rome, and give up the sight of all this.

"Come," he replied, with the modesty which becomes a victor; "there are three months gained in a single hour. You will now have to wander

at your will, to traverse the whole pell-mell, to acclimatise yourself without fatigue; and after five or six weeks of such a life as that, thanks to so fortunate a preparation, we shall then be in a state to begin to see Rome."

There are very many of our countrymen who know much of Rome from actual observation; and an infinite number who are acquainted with the city as authors have written of it, or artists have represented it. To the former this splendid



MARKET OF THE PIAZZA NAVONA.

volume will faithfully recall its beauties; to the latter it will afford information, through text and engravings, such as no other book has hitherto supplied. We fully endorse Mr. Story's opinion:—"Every one, I should think, would

be glad to have a copy of this book who loves Rome and can afford it."

The quality and character of the illustrations may be tested by the specimens here given: scarcely a page but is adorned with one, eluci-

dating the text. Among the artists whose pencils were put into requisition for this purpose, was the heroic Henri Regnault. The only drawings he ever made on wood were for this book: the subjects on this page are by him.

OBITUARY.

GEORGE HEMMING MASON, A.R.A.

MR. MASON has not lived long to enjoy the honour conferred upon him by the Academy in 1869, when he was elected an Associate member; his death occurred on the 22nd of October, at the age of fifty-four years. For a long period he had suffered from disease of the heart, which had often threatened to terminate his life, and to which he eventually succumbed.

He was born at Wetley, Staffordshire, where his father held some landed property. Desirous that his son should follow the medical profession, the youth studied five years under Dr. Watts, of Birmingham; but Art had far greater attraction for him than physic; so he left Birmingham before his medical studies were completed, and went, in 1844, on the Continent, travelling through France, Germany, Switzerland, and Italy, and finally settling himself down in Rome, where he remained many years, and made himself a good reputation among the artists resident in that city. The first picture Mr. Mason exhibited at the Academy, in 1857, was forwarded from Rome; it was called 'Ploughing in the Campagna,' and did not fail to attract the attention of those capable of forming a correct judgment upon painting. In 1858 he returned to England, and set up his easel in Serjeant's Inn, Fleet Street; in the following year he sent to the Academy another Roman subject, 'In the Salt-Marshes, Campagna di Roma.' In a year or two he removed to Bayswater, and afterwards to Hammersmith, where he died, to the grief of "troops of friends."

Mr. Mason's works exhibited in the Academy are—'Mist on the Moors' (1862); 'Catch!' (1863); 'Return from Ploughing' (1864); 'The Gander,' 'The Geese,' and 'The Cast Shoe' (1865); 'Yarrow,' 'Landscape—North Staffordshire,' 'The Young Anglers' (1866); 'Evening—Matlock,' and 'The Unwilling Playmate' (1867); 'The Evening Hymn,' and 'Wetley Moor' (1868). The year of his election into the Academy, 1869, produced the largest number of pictures he ever contributed at one time, for he sent no fewer than five—'Only a Shower,' three respectively called 'A Study from Nature,' and 'Girls Dancing,' 'Landscape—Derbyshire' was exhibited in 1870; 'Blackberry-Gathering' and 'The Milkmaid,' in 1871; and 'The Harvest-Moon,' in the present year.

The list is not numerous, and, in the majority of examples, the canvases are small. Admitting most freely the poetic feeling everywhere shown in his compositions, and their harmony of colour—so far as a predominant dreamy haziness of tone throughout allows of colour *per se*—Mr. Mason's works are entitled to the praise that has been lavished upon them. At the same time it cannot be denied that if he, and other artists who may be classed with him, are right in the principles on which their designs are carried out, then all other painters, of whatever school or period of time, are altogether wrong. In other words, if those who would carry back their art to a Pre-Raphaelite epoch, or to one closely allied with it, are following the only right path, then the great masters from Raffaele himself downwards have pursued the wrong one: there is no escape from this position. We have often looked at Mr. Mason's pictures, and derived pleasure from the examination, as we do when a work of Fra Angelico or Bartolommeo is before us; but when we remember the long

interval that has elapsed between the early twilight of Art and the period it has now reached, one scarcely expects to see paintings of the nineteenth century reminding us, in a measure, of those of the fifteenth.

Some of our weekly contemporaries have published a list of the owners of Mr. Mason's principal works: it may interest some of our readers to append it. 'In the Salt-Marshes, Roman Campagna,' 'A Girl Dancing,' 'Matlock,' in the possession of Mr. E. L. Benyon; 'Catch!' Lady Ashburton; 'The Cast Shoe,' Mr. Stewart Hodgson; 'A Girl driving Calves,' Mr. F. Leighton, R.A.; 'Gipsies on a Moor,' Mr. Arthur Lewis; 'The Evening Hymn,' 'The Swans,' 'A Harvest Field,' the Hon. P. Wyndham, M.P.; 'Girls with Milk, taking Shelter from the Rain,' 'Wetley Rocks,' Mr. Trist; a small Landscape, Mr. E. Sartoris, M.P.; a small Landscape, Mr. Cholmondeley; 'The Harvest Moon,' Mr. S. Eustace Smith, M.P.; 'A Girl,' Lord Westminster. Mr. Hamilton Trist, of Brighton, possesses three pictures by this painter.

THOMAS ALLOM.

On the day preceding that on which we have recorded the decease of Mr. Mason, namely, on the 21st of October, died, and from a similar complaint, Mr. Allom, in the sixty-eighth year of his age. In his three-fold capacity of architect, artist, and draughtsman, few men were more widely known in the Art-world. He was born in London, in 1804, and when young was articled to the late Mr. Francis Goodwin, in whose office he passed nearly eight years. Quitting his post there, he proposed to travel on the Continent. His known powers as a draughtsman attracted the attention of the late Mr. George Virtue, Messrs. Fisher & Co., and other well-known publishers of popular illustrated books, for whom respectively he made an immense number of drawings for various publications. These drawings were not only beautiful in themselves, but were accredited by travellers as most faithful topographical transcripts. Mr. Allom's labours in this department extended over a period of twenty years.

As an oil-painter he obtained considerable success; his pictures, in this medium, of the Seven Churches of Asia, painted expressly for Mr. George Virtue, are still in the possession of his son and successor, Mr. James Virtue. They were engraved, as most of our readers will remember, in the *Art-Journal* a few years since.

Of his architectural works it is out of our province to speak in detail; the journals devoted especially to that department of Art have recorded them. It must suffice for us to remark that they are numerous and good.

Among his professional brethren of every kind, Mr. Allom was justly held in much esteem.

PIERRE ROCH VIGNERON.

Paris papers announce the recent death of this veteran painter, at the age of eighty-three. He studied under David, Gros, and Gautherot, and married the daughter of the last mentioned. M. Vigneron distinguished himself chiefly as a portrait-painter; the number of his works of this kind is very large, especially the portraits of celebrated statesmen and artists; many of these have become widely known by lithographic copies made either by the painter or by Jazet. He also obtained a good reputation by his pictures

of *genre* subjects, of which the best known are 'The Convoy of the Poor,' painted in 1819; 'A Military Execution,' painted in 1824; 'The Duel,' in 1822; 'The Soldier-Ploughman,' 'Advice to Mothers,' 'The Heirs,' 'The Confessional,' 'The Little Rag-picker,' 'The Billiard-player,' 'The Little Savoyard,' &c., &c. In the exhibitions at the Louvre, his works were always attractive. Of two children he has left behind, one, Mlle. Mira Vigneron, is well maintaining, by her pencil, the traditions of her parents on both sides.

THEOPHILE GAUTIER.

From the same sources we learn of the death of this gentleman in October. His reputation as a writer upon Art, as well as on other subjects, extended far beyond the bounds of his own country. His funeral, on the 25th of October, was attended by a very large number of the most eminent literary men and artists in Paris. Orations over his grave, in the cemetery of Montmartre, were delivered by Alexandre Dumas, on behalf of the Society of Dramatic Authors, and by M. Chamel, on the part of the Society of Literature. The head of the office of the Minister of Public Instruction and the Director of the Academy of the Fine Arts were present at the ceremony. M. Gautier died at the age of sixty-two.

SELECTED PICTURES.

FROM THE PICTURE IN THE PEEL COLLECTION, NATIONAL GALLERY.

THE SNAKE IN THE GRASS.

Sir J. Reynolds, P.R.A., Painter. H. Robinson, Engraver.

THIS is among the comparatively few ideal pictures by the founder of our school of portrait-painters, Sir Joshua Reynolds; and it is also one of his latest productions. It was exhibited at the Royal Academy in 1785 under the title of 'Venus,' and was purchased by the then Earl of Carysfort for two hundred guineas. Subsequently the picture acquired the names of 'Love unloosing the Zone of Beauty' and of 'The Snake in the Grass,' by which latter title it has alone been known for many years: the reptile, possibly intended as an emblem of Cupid, is just visible on the right.

Reynolds seems to have repeated the picture twice. In Mr. Cotton's published copy of an account-book in the handwriting of the painter is the following entry:—

"June 14, 1788. Lord Carysfort for the nymph to be sent to Prince Potemkin:—£100 0 0."

It therefore appears probable that Lord Carysfort, three years after he had acquired the work, allowed it to be copied for the Russian prince; but whether as a present or otherwise is uncertain. In Mr. Beechey's memoir of Reynolds, which precedes his edition of the "Discourses," &c., of the painter, he refers, on the authority of Farington, to the Potemkin copy, and also to another, given as a present to Mr. Henry Hope.

How or when 'The Snake in the Grass' passed into the collection of the late Sir Robert Peel, we know not: but there is no doubt of this being the original work painted for Lord Carysfort. Walpole, in his "Anecdotes of Painting in England," makes some severe comments upon it on the score of vulgarity and ugliness; but he was a fastidious critic, and one whose judgment is not always to be relied on.



SIR J. REYNOLDS, P.R.A. PINT

H. ROBINSON, SCULPT

THE SNAKE IN THE GRASS.

FROM THE PICTURE IN THE PEEL COLLECTION, NATIONAL GALLERY.

LONDON VIRTUE & CO



THE BETHNAL GREEN MUSEUM.

IT was a fortunate event for England, that which gave the Marquis of Hertford's collection of pictures and other works of Art to Sir Richard Wallace, Bart. He seems to hold them in trust for the public, and is, we believe, constructing a gallery to which, no doubt, under certain restrictions, that public will have occasional access. It is a happy thing when those who have the power to "do good and to distribute," do it—liberally and not grudgingly, with open hand and heart. The boon thus conferred is not the only act of munificence this gentleman has bestowed on his kind, though it is the one in which we are directly concerned. If Art be a great teacher, a stimulant to virtue, a strong check upon evil desires and acts, the foe of dangerous habits and perilous amusements, the promoter of refined tastes, the encourager of longings after healthy occupations and pursuits; the most marvellous collection of Art-works that has ever been the property of a single individual could not be better located for awhile than in the dismal suburb of London which they now glorify. Tens of thousands who will seldom take a long walk to see pictures, will readily visit them when at their own doors; and no doubt, of the multitude by whom the Museum has been visited, there are many to whom they have yielded not only present gratification, but lasting benefit. The book of Art is one that the most ignorant can read; its lessons are taught with rapidity; they leave an impress on the memory that endures; they levy but a small tax on time and thought; they are productive only of pleasure, and the retrospect can never be one of gloom. There are abundant reasons why Bethnal Green should be congratulated on this enormous gift to its neighbourhood: persons who live at the "west end" have many such sources of enjoyment and instruction, but it was a rare novelty in the east. Sir Richard Wallace may be very sure that the fertile seed he has planted will bear fruit in a soil until now utterly barren; there are few Englishmen who will not heartily rejoice that he has had the will as well as the means to share his advantages with the hundreds of thousands to whom they have been, for some months past, a vast benefaction. Their influence will be felt when those who are now children will be old women and men; who can limit the results?

Here, in this unsightly building of iron and brick, are collected more than two thousand Art-works—the precious products of mind and hand of various nations at various epochs—the great works of the great masters who are renowned for all time. They have been acquired at enormous cost; the Peer who obtained them expended years of search as well as immense sums of money: his agents were always at hand when a collection was scattered, and without restriction as to price. The best productions came therefore to him as a matter of course; but the Marquis must have been a sound critic and a safe judge: possibly his gatherings may have been weeded; but it is not too much to say there is not a single example of the exhibited works that is not a "gem."

Here the modern as well as the old artists are represented—generally by their best productions. Those who are either intimately or but slightly, or not at all, acquainted with the famous artists of many periods and countries, may see and study them so as to form a just estimate of the

grand things they have done—the gifts to mankind that have been the delights of centuries, and will be so for many centuries to come.

But pictures and drawings are not the only boons at Bethnal Green: the specimens of porcelain, especially that of Sèvres, are as beautiful as the paintings. Many of them, indeed, are paintings, as valuable as those the pencils of Rembrandt, Hobbema, Claude, and Carlo Dolce produced.

We move among the drawings on the ground-floor: they are chiefly modern; but in the race for after-fame, our own Turner, Copley Fielding, Prout, Bonnington, David Roberts, Stanfield, are not laggards; they hold their own in the face of competition with the world.

We ascend to the upper floor, the long walls of which are lined with the masterpieces of Art. Of examples by Greuze, there are 26; of Canaletto, 17; of Cuypp, 11; of Murillo, 11; of Mieris, 9; of Metz, 6; of Rembrandt, 11; of Rubens, 11; of Teniers, 5; of Vandyke, 6; of Watteau, 11; of Wouvermans, 5; of Velasquez, 8; of Vanderneer, 6: while of the artists who have flourished in the present century, or during the few later years of the last, there are of Reynolds, 13; Gericault, 5; Paul Delaroche, 15; Horace Vernet, 41; Ary Scheffer, 6; Turner, 4; Wilkie, 2; Roqueplan, 14; Meissonier, 15; Eugene Lami, 7; Isabey, 4; Copley Fielding, 5; Bellegé, 16; Decamps, 34; and of Bonnington, 38.

What a treat any one example of the whole series would be; collectively, how rare a feast is supplied, and without cost, to those who enjoy it.

There is a catalogue; but it is not needed, for every picture is marked with the title, the date, and the name of the artist.

Although the value of the pictures is not to be estimated by their cost, it may interest our readers to know the prices paid by the Marquis of Hertford for some of them. We can but indicate those that were acquired at public sales. By far the larger portion passed into his hands through private channels; very few of them, we believe, were obtained directly from the artists. 'Miss Bowles,' Sir Joshua Reynolds, £1,000; 'The Strawberry Girl' (purchased at the Rogers' sale in 1856), £2,200; Hilton, 'Venus appearing to Diana' (bought at the Lord Charles Townsend's sale), £640; Bonnington, 'Henry IV., King of France, and the Ambassador' (bought at the San Donato sale in 1870), £3,320; Adrian Vanderveelde (from the collection of Cardinal Fesch), £2,400; 'The Unmerciful Servant,' Rembrandt, £2,300; Rubens, 'The Holy Family,' £3,150; Hobbema, 'The Water-Mill,' £1,050; and 'The Outskirts of a Wood,' £4,125; Wouvermans, 'A Horse Fair,' £3,200; De Witte, 'Interior of a Cathedral,' £2,475; Metz, 'The Sportsman Asleep,' £3,000; Salvator Rosa, 'Landscape,' £1,700; Murillo, 'The Charity of St. Thomas,' £3,180; Ary Scheffer, 'Francesca da Rimini,' £2,240; Greuze, 'The Broken Mirror,' £1,600, and 'The Broken Eggs,' £5,040.

It will be seen that the examples of modern Art are chiefly, if not exclusively, French and English: in the collection there are no specimens of the schools of Belgium or Germany: that is to be lamented; but it is not likely that Sir Richard Wallace will be so far contented with his treasures as to have no desire to augment them; he will most likely add from time to time, so as to make his gallery the most valuable and the most perfect in the world.

IMPROVEMENTS IN MINOR BRITISH INDUSTRIES.

THE TERRA-COTTA WORKS OF MESSRS. BLANCHARD.

TERRA-COTTA has risen rapidly in public esteem, being adaptable to productions in so many forms, from the common brick to the repetition of the finest antique statue, that its use must increase. Those ornaments which were formerly executed with infinite elaboration by the chisel, are now producible in *terra-cotta* at a cost greatly less. To be bound to admit the utility, and then the value of *terra-cotta*, it is only necessary to consider the streets of London, *passim*, where it will often present itself to the discriminating eye, though not always in the dress which the artist can give it. The use of the material has been much retarded by having been worked by unskilful hands, whereas sculpture is always the product of the educated artist. Among the most recent applications of ornament in baked clay are some volute compositions intended for the enrichment of the upper part of the Marquis of Westminster's buildings at the end of Oxford Street. These are adverted to only incidentally, for there are hundreds of other instances of a like kind. The composition is of a taste severe and classic, but it is too small to tell in any way at the height to which it will be raised. This may not be the fault of the artist, and is certainly not that of the executant, but it is only alluded to as an instance of the improved taste that now prevails in the application of *terra-cotta* ornament or support.

This, when in its place, will have the appearance of a product of the chisel. It emanates from the workshops of Messrs. Blanchard, 74, Blackfriars Road, which contain a singular variety of objects, ornamental and useful; indeed, in every form which the material can be made to assume, as statues, vases, tazas, pedestals, terminals, fountains, balusters, balustrading, consoles, brackets, &c.

That some of the vases are commonly known does not detract from the chastity of their ornament or the elegance of their proportions. On examination they gratify the eye as much as any of those from which they were copied. There is a reduction of the Albani vase, with its belt of masks under the lip, and the Western vase, admirably executed; also the Warwick vase, represented by the best known copy. Most of the vases are based on the embossed melon-shaped cup; many of them also have the embossed pattern lip, but it is in the form and proportion that their chief attraction consists. Some of these have been carefully remodelled from casts and original drawings made from private collections; others are designs by artists employed by the house. Among the antique and modern statues that have been copied by Messrs. Blanchard are the Townley Venus, Gibson's Venus, Thorwaldsen's Venus, 'Diana Robing,' from the Louvre, Baily's Flora, and Hebe, Westmacott's Pandora, and Hebe, &c., which are generally sculptures of great beauty; the copies show all the accuracy of the originals. Works of the rarest excellence are passed daily in review; but how few persons are there who can estimate the carving of this or that leaf, or the modelling of this or that mask, and can truly detail the impress left on their minds by such results. In looking through Messrs. Blanchard's assortment of brackets, consoles, cantilevers, &c., there are many of exquisite design referring directly to the florid antique forms, which at once strike the educated eye. Scroll-supports, for instance, are numerous, over the face of which is spread an acanthus resting on the lower portion of the scroll; or it may be the honeysuckle above meeting the acanthus below, with a support yet further below the lower end of the scroll. This is very elegant where properly proportioned and neatly modelled, but it is not always that the rest of these compositions are in good or even correct taste. We find, for instance, a charming florid antique, over which is placed a square block with a panel-face presenting a rose; above that another square block, with an English rose, the whole surmounted by an Elizabethan semi-

circular capping with a shell centre: but such examples are generally found on inquiry to be designs that have been proposed, and for which the producers are not responsible.

But to see the multifarious ends to which *terra-cotta* can be made to serve, it is necessary to consider it in its various applications, of which some of the most valuable may be examined at South Kensington Museum and the Horticultural Gardens, where are also Messrs. Blanchard's ornamental columns and other products. During the progress of the works, the strength of one of these columns was tested by order of the authorities, when it was found equal to the support of twenty tons. These columns are novel in character, and remarkably sharp and clean in finish. It is not necessary to describe objects so well known, our purpose being rather to assign the execution of works so beautiful to their real authors. The designer of these columns was the late Mr. Godfrey Sykes, by whom also are many other productions of great merit.

Thus it were better that the curious in those results should see the different objects *in situ*. Besides the ornamental works at the Horticultural Gardens and at South Kensington, may be mentioned the embellishments of Orleans House, the residence of the Duc d'Aumale, those of the Charing Cross and Langham Hotels, the Star and Garter, Richmond, the new mansions at Grosvenor Gardens, Pimlico, the Cannon Street Hotel and Terminus, and the Wedgwood Institute, Burslem, Staffordshire.

It will be interesting to know that this establishment is by continuation the same which was organised a hundred years ago by two ladies, the Misses Coade, from Lyme Regis, who embarked in a small manufactory in Lambeth, which by their perseverance and good management attained a considerable celebrity. Their works were situated at King's Arms Stairs, Lambeth, opposite Whitehall Stairs—in the street now known as the Belvedere Road. Widely distributed throughout these kingdoms are specimens of the manufacture as coats of arms, capitals of columns, statuettes, cornices, terminals, and mouldings of all forms; and as proofs of its permanence it is only necessary to instance those examples which have remained perfect,* while Portland stone, marble, and other calcareous materials have suffered greatly from exposure to the atmosphere; as witness some of the colleges at Oxford, and yet more to be lamented, the Houses of Parliament.

The Misses Coade had sufficient energy and discrimination to avail themselves of the talents of certain distinguished artists, and thus produced some original works of much excellence. The bas-relief on the pediment over the western portico of Greenwich Hospital was designed by West and modelled by Bacon and Panzetta; many other meritorious works were executed not only by these sculptors, but also by Flaxman, De Vere, Watson, Woodington, &c.

Modern *terra-cotta*, or vitrified stone, differs greatly from the specimens left to us of the ancient material, which seems to have been formed of brick-earth carefully prepared and well burnt, and thus resembling modern pottery-ware. Of the antique manufacture, the best period is five hundred years before the Christian era. It was common with the Etruscans to ornament their temples with *terra-cotta*, and it is remarkable that while all their great architectural and sculptural works have suffered more or less from the effects of age, the *terra-cotta* remnants have been preserved with all their original sharpness and finish.

The products mentioned and here alluded to are principally large and important, but they extend to every variety of utility within the scope of *terra-cotta* manufacture down to bricks and garden-borders; and the success of Messrs. Blanchard's operations may be determined by their extent, since we find their *terra-cotta* not only largely distributed throughout the United Kingdom, but also in India, Russia, America, the West Indies, and other remote countries.

* Examples of the original productions may yet be seen in the vicinity of the manufactory; for instance, on the right-hand corner house of Belvedere Road, at the foot of Westminster Bridge; the houses between it and York Road are yet called "Coade's Row."

SCHOOLS OF ART.

FEMALE SCHOOL OF ART, BLOOMSBURY.—

The annual exhibition of students' drawings was opened on the 31st of October, and continued during the following day. The word "national" appeared on several of the exhibited prize works, and wherever this occurs it indicates that the award was obtained in a competition between 113 schools, metropolitan and provincial. The triple honour of a national gold medal, a national bronze medal, and the Princess of Wales's Scholarship, has been gained by Mrs. Fenessy, until lately Miss Emily Selous—a niece of the well-known artist of that name—for an original study in modelling, and for a bust of Juno, a copy full life-size. The subject of the first of these is Cimabue, and alike in conception and execution the whole work is extremely beautiful. The Queen's Gold Medal, which is an important appanage of this institution, is the prize of a charming design for a fan and other drawings, the successful student in this case being Miss Alice Blanche Ellis. Miss Emily Austin, who obtained the Queen's Scholarship of £30 and a national bronze medal, exhibited some lovely floral pictures; to Miss Anne Hopkinson are due some very striking studies in familiar horticultural productions; Miss Ellen J. Hancock, the winner of the national silver medal, contributed a beautiful picture in *tempera* of the passion-flower. These are but examples of a large number; a considerable proportion of the floral and other studies are, it should be remarked, from nature. Some time ago Sir John Bennett offered a prize of a gold watch for the best designs for the front and back of watches. This was obtained by Miss Agnes Ierom for several chaste and effective designs; the second rank in merit being assigned to Miss Alice Ellis. Another interesting feature in the exhibition was a number of original illustrations of scenes in poetry. This is a species of Art-study susceptible of, and well deserving, extensive imitation, common ink or sepia sketches being executed in the margin of the book opposite the scene attempted to be realised by the student. Visitors to the exhibition were greatly assisted in their inspection by the presence of Miss Gann, the superintendent and secretary, and of Miss Wilson, one of the principal teachers of the school. Subjoined is a list of the prizes:—A national gold medal, also a national bronze medal, and a Princess of Wales's scholarship, to Miss Emily Selous, now Mrs. Fenessy, for an original study in modelling. The Queen's gold medal and a national bronze medal, book prize, and a third-grade prize to Miss Alice Blanche Ellis, for an original design of a fan and other drawings. The Queen's Scholarship, value £30, and a national bronze medal to Miss Emily Austin, for water-colour drawings. A silver medal to Miss Julia Pocock, for an original study in modelling. A silver medal to Miss Ellen Hancock, for a study from nature in *tempera*. National book prizes and third-grade prizes to Elizabeth A. Dorrington and Anne E. Hopkinson, for water-colour studies. Third-grade prizes for water-colour drawings, designs, and other drawings, to Ellen Ashwell, Louisa Baxter, Elizabeth Hodge, Eleanor Manley, Jennie Moore, Mary Ann Pickering, Edith Tegetmeier, Mary Whiteman Webb, Charlotte Amelia Austen, Susan Ruth Canton, Alice Hanslip, and Rosalie Watson.

BRISTOL.—The report of the committee of this school, read at the annual meeting for the distribution of prizes, on the 30th of October, is not very creditable to the citizens of populous and wealthy Bristol; for it states that the institution is still burdened with a heavy debt, £655, and that the annual subscriptions amount only to £35! "being the smallest subscription-list of any similar institution in the three kingdoms." The fact appears scarcely credible, but we have no right to question its accuracy, though we cannot but feel greatly surprised at it. Notwithstanding all drawbacks and difficulties, however, the school progresses in efficiency, and many of its students now occupy lucrative positions in occupations connected with Art of various kinds. During the past sessional year the suc-

cess of the pupils has been most satisfactory, and the prize-list proved a long one.

HANLEY.—An exhibition of works by pupils of this school was held in October in the Town Hall, and attracted much attention by the excellence and variety of the drawings and models. At its termination a meeting was held, and the report of the committee read; it expressed more than ordinary gratification with the continued and increasing success of the school. It has been found necessary to appoint an additional master, so large is the increase of students, and also to provide greater accommodation.

LEWES.—The Earl of Chichester distributed the prizes at the last annual meeting, in October, of the friends and supporters of this school. Among the recipients was Miss Turner, to whom was awarded a "Queen's Prize" in the national competition. The report spoke of the desirability of building a new school, towards which £500 have been subscribed; a similar sum is required to complete the work, in order to render it perfectly adapted to its use; and an appeal for further contributions is being made.

MANSFIELD.—The first annual distribution of prizes and certificates, awarded by the Department of Science and Art, to the students of the Government Art-classes held in this town, took place on October 30th, W. F. Webb, Esq., of Newstead Abbey, presiding on the occasion. His Grace the Duke of St. Albans and a numerous and influential company were present. The school was established in October, 1871, and, although placed under the instruction of a certificated Art-master, Mr. J. S. Tyrer, it is at present only held as an "Art Night-class." So great has, however, been the success obtained by the students during the past year, that it is hoped a central School of Art will shortly be established in this improving town. Twelve Government prizes and three full certificates, in addition to numerous certificates in different subjects, were obtained by the students, which, considering that the number attending the classes has not at present exceeded fifty, must be considered very satisfactory. To the success of the school the honorary secretary, the Rev. A. W. Worthington, has not a little contributed by his untiring energy and careful attention to the requirements of the department.

NOTTINGHAM.—On the 30th of October the successful students of this school, which is under the superintendence of Mr. Rawle, received their annual prizes. The number of pupils during the year has been somewhat lower than that of 1871, 504 against 520, but the deficiency is accounted for by an epidemic which prevailed in the town, and kept several students away. The results of the examinations for 1872 are exceedingly satisfactory, giving evidence that the Nottingham School maintains the high position it has held among similar institutions. Mr. Rawle says in his report:—"I have the pleasure of informing you that from the official lists, which have been made known since the publication of our last report, we find in the Government examinations of 1871, our school, for the fourth consecutive year, took a greater number of prizes than any other school in the kingdom."

SALTAIRE.—The distribution of the prizes of the Art and Science classes of the Saltaire Institute was made on the 24th of October. Mr. Edward Salt, president, occupied the chair, and Mrs. Salt presented the prizes. Mr. G. Morrell, honorary secretary, presented a report that showed encouraging results. Addresses on the value of Art as an educator, and of the importance to working-men of availing themselves of the advantages offered to them by such means as the Saltaire Institute, were delivered respectively by Mr. S. Smith and Mr. F. Curzon. This institution, which has cost about £25,000, is the sole work of the Salt family.

WOLVERTON.—The annual *soirée* of the Art and Science classes of this school was held on the 15th of October. From a statement made at the meeting, we learn that at no period has the institution stood so well as during this year, either as regards its educational and financial position, or in respect to the number of those who attend the different classes: since the month of June last, the number has risen from 207 to 428.

ANTIQUITIES FROM CYPRUS.

FROM the enthusiasm and labours of General di Cesnola, an American officer, the history of sculpture receives such new and important accessions that much of the hypothetical account of its progress must be remodelled. The theatre of General di Cesnola's wonderful discoveries is Cyprus, which, it may be remembered, contained three famous temples—two sacred to Venus, and one to Jupiter. It was for some time under the dominion of Egypt, then was held by the Persians, and afterwards by the Greeks, from whom it was taken by the Romans. There are also traces of Assyrian and Phœnician influences, but these may bespeak rather the presence of foreign artists than the inroad of foreign power. The results of recent explorations are to be seen at 61, Great Russell Street; they form the richest, most instructive and varied gathering of early sculpture that has ever been offered to public inspection. There is no doubt that this discovery adds a new chapter to the history of art and archaeology.

To afford some idea of how little we are here able to say about this magnificent gathering, it may be stated that it consists of ten thousand pieces, of which many are statues and statuettes—eighteen hundred lamps, five thousand vases, six hundred gold ornaments, seventeen hundred specimens of glass, bronzes, &c.; and contemplating these, we feel carried back to the days of the cunning Tyrian hands that beautified Solomon's Temple; and in the presence of such objects we feel bound to classify the works of Scopas, Praxiteles, and Phidias as modern Art.

The discoverer of these splendid relics is Count Luigi Palma di Cesnola, a member of an ancient Italian family. He entered the United States army, and served through the whole war, rose to the rank of brigadier-general, and after the war was appointed American consul for Cyprus. During his residence there he collected together an enormous mass of statues, statuettes, heads, torsos, inscriptions in Greek, Phœnician, and Cypriot languages, bas-reliefs, and suggestive fragments, glass, pottery, jewellery, arms, &c.; and not the least curious and interesting circumstance in connection with these wonderful sculptures is the fact of such an accumulation of Egyptian, Assyrian, and Greek antiquities having been produced, it may be fairly said, from one locality. The Phœnician sculptures generally are weak and unfinished, while some of the Greek studies bespeak advancement and scholarship. Di Cesnola's excavations were prosecuted during three years, at Dali alone, the ancient Idalium, a pure Phœnician city, where operating with the assistance of two hundred men, he opened no fewer than eight thousand tombs; and if the value of his discoveries were to be estimated by one fact alone, they would associate his name with those of the greatest explorers of all time. The fact alluded to is that, before he began his enterprise, no products of Phœnician Art were known to exist; but here we have such relics in abundance, dug up in places where all record of human life has been for centuries obliterated, where cities and temples, even famous, had left no trace of their existence, but had been superseded by other cities, whose inhabitants never even dreamt that they were in being, and held their daily intercourse over the graves of a people of whom to them no word of history or tradition has ever been known.

In the debris of the Temple of Venus, at Golgos, were found a thousand statues. Several are colossal and heroic, and one-third are of the size of life. From these remnants it is conjectured that the temple stood a thousand years, and was dedicated to Astarte, and then to Aphrodite. There are statues of Venus, and complementary figures holding the emblematic dove. Besides those of Venus there were also statues of Hercules and Apollo. Those of the goddesses formed a singular collection as representing various nationalities; as Nana the Chaldean Venus, Ishtar the Assyrian, Mylitta the Babylonian, Astarte the Phœnician (the strange goddess Ashtoreth that beguiled Solomon), Aphrodite the Greek, and Amathunta the bearded Venus. The most remarkable figure of the Assyrian *agroupment* is the Colossus of

Golgos, the head of which is among those in Great Russell Street, covered with the helmet-shaped head-gear with which we are familiarised in the British Museum. This work is supposed to date from the eighth century B.C., and to represent a high priest of Ishtar. The Phœnician remains are numerous, but they have been much injured. Some of the large heads are very impressive, while others appear to have been carried little beyond the sketch, the features being in some cases devoid of that detailed form which we know as finish. The Phœnician Hercules is draped, the figure is of the heroic size, and wears as a head-dress the scalp of a lion, in which the teeth have been left, and run as an ornament across the forehead. The Phœnicians least of all the ancient nations attempted any show of anatomy; the perfection of Greek Art was unknown to them; indeed, the glories of Greece were as yet only germinating when the most cunning fabrics and manufactures of the Phœnicians had been perfected and were forgotten. On the other hand, the Assyrian Hercules has what is intended as a remarkably full muscular development, but he is entirely devoid of distinctive attribute, or even action.

Although the assemblage of objects we see in Great Russell Street is numerous, amounting to hundreds, yet they are but a comparatively small portion of the whole of which General di Cesnola made acquisition. If we allow the date of Phœnician Art to be so much earlier than that of Greece, we see here how much the Greeks were indebted to other nations for some of those ideas which we have written down as theirs alone. The vases from the Phœnician tombs at Dali present every form in which we find Greek *terra-cotta*, or glass. These Dali vases are among the most interesting products of those arts which illustrate the progress and relative civilisation of nations. When the taste for collecting vases began to prevail, everything of that form was called Etruscan, and subsequently certain manufactures were called Greek. It is understood that all the elegant forms represented in Greek vases appear on the grottoes in the hills behind the Memnonium, and were common in the oldest tombs of Thebes before the time of Moses.

These varieties of what are called styles are accounted for by the vicissitudes of dominion to which the island has been subjected. It was first inhabited by Phœnician and Greek colonies soon after the Trojan war, then conquered and held for a time by the Pharaohs; subsequently it fell under Persian sway, but there is no satisfactory artistic trace of Persian rule discoverable. It fell afterwards under the dominion of Evagoras, King of Salamis. It was then overrun by the hosts of Artaxerxes, and in due course submitted to Alexander the Great. It was held afterwards by the Ptolemies until it was absorbed into the Roman empire.

There are in Great Russell Street exquisite specimens of Greek glass, but the whole of these most beautiful and valuable examples are not there. General di Cesnola writes, and his observations are fully borne out by the beauty of the objects, "I shall be most happy to show you the other portion of the collection which is here at my house (No. 1, Finchley New Road) whenever you will do me the honour of calling here. You will see a collection of glass of such magnificent iridescence that none exists in the world which may be compared in any way to them. The Slade collection in the British Museum, though richer in specimens than mine, yet in iridised glass is greatly inferior to it."

In looking through these examples of glass and *terra-cotta*, we search in vain for a single form popular among ourselves, that has not been anticipated thousands of years ago. Verily there is nothing new, and if we consider honestly what we call the elaborate results of our genius, we shall find our inventions are only second-hand, and that forms and fashions repeat themselves like history.

To mention a few of the glass forms contained in this extraordinary collection, there are articles identical in class, but some are plain and others ornamented; as, for instance, plates different in size and in colour, cups various in colour and form of ornament, suggesting the probability that they belonged, some to superior, and others to common, services. There are wine-cups of

different colours and forms; bowls of the most delicate iridised tints; what may be called saucers and *patens* in great variety, and of great beauty. The bottles are of all sizes and shapes, from the larger vessels used as wine bottles and jugs, to the smallest sizes, used as unguentaries and lachrymatories. The most carefully wrought *amphora* are in yellow, and of the other vases the most remarkable are those fitted with one handle and iridised. In bronze there are statuettes of Osiris, a hawk, Minerva, Pomona, bracelets, anklets, rings, hair-pins, what may be described as a scarf-pin, mirrors, brooches, buckles, the strigil (for cleansing the skin in the bath), tweezers, pinions, an inkstand with the remains of the ink, spear-heads, javelins, &c.

Gems and engraved stones are in great variety, presenting mythological and other designs, as Mercury, Castor and Pollux, Mars; and there are even paste cameos, one with a head of one of the Cæsars, white on dark blue, &c.

The jewellery consists of serpentine rings in folds, ear-rings with drops of grapes, melons, leaves, hearts, triangles, *amphora*, &c., necklets of a variety of designs, bracelets of the most ingenious forms of workmanship.

As a collection representing ancient Art, and, it may be said, manufacture, nothing like it has ever been seen.

THE WINTER EXHIBITION AT
120, Pall Mall.

THE twentieth annual Winter Exhibition, held at the French Gallery, opened towards the end of October, with a collection of one hundred and sixty pictures, representing one hundred and sixteen artists. The works generally are small, or of moderate size; but among them are extraordinary instances of mechanical perfection, and also of originality and invention. The general aspect of the gallery is more brilliant than usual; but the value of its contents is only ascertainable by narrow inspection. One of the few large works is called 'A Dorcas Meeting in Rome—Fourth Century of the Christian Era,' E. Long (58). In this picture the painter has very wisely, though perhaps with much difficulty, suppressed every temptation to the indulgence of those sallies in painting which are showy, effective, and captivating, but which often break down under cross-examination. But before proceeding further we must pay Mr. Long the very high compliment conveyed in the remark, that he has very nearly identified himself with that cast of genius which ever diversifies its subject-matter and leads the observer into the feeling most becoming to the scene before him, which in this case is an assemblage of charitable ladies busied in the preparation of clothes for the poor. With due regard to that perspicuity which is so often overlooked, the purposes of the creation are sufficiently clear. A section of the assembly is grouped round a table making the vestments, while others are fitting them on; and on the right of the picture is a very fine group composed of a woman bringing in a naked child to be clothed: this is the most impressive passage of the composition. The picture is remarkably quiet; it is, indeed, a pattern of the humility of expression, and abundantly shows that the artist has condescended to his subject with much ceremony, and even some timidity.

Opposite to this scene, and also a large and imposing picture, is 'Versailles, October 6, 1789,' by G. Benczur (127), full of colour, striking in its effects, and affording sights and sounds the least of which were out of place in that we have been considering. It pictures the terror and despair of Louis XVI. and his family when the mob broke into the palace at Versailles. The royal family, with a few attendants, are assembled on the right; while the door of the ante-room, ineffectually defended by one or two of the household, is being broken open by the rabble. The king sits in an arm-chair, his head bent forward with a vacant and bewildered expression; near him stand the dauphin and his sister weeping aloud, as children do at some event which they can only understand to be a great calamity; and the grief and terror of the

queen, and the others, are indicated in a manner to declare the proximity of danger, the source of which is the crashing of the door of the ante-chamber, through which already the pikes and poleaxes of the insurgents have penetrated. The artist, though superb as a painter of regal state, has wisely abstained from crowding his composition with objects. Desirous of giving full point to the situation, he has left the canvas somewhat sparse, although no object is without its use. The arrangement calls up a memory of Delacroix, and that is no small praise; there is the beginning of that great master's style of narrative, but not his impressive *finis*. The theme is important, inasmuch as to fix the serious attention of the critic, though there may not be space to record all that it suggests. M. Benczur, an artist of Munich, is a leader in the foremost rank of painters of decorated interiors; to these he has, perhaps unwittingly, given himself more than to figure-painting.

It is a piece of gross affectation to say that we get weary of commonplace, when we are continually admiring it in the hundred forms wherein it is presented to us. 'Their First Bottle of Champagne,' C. Schloesser (120), shows a peasant-family assembled round a table in expectation of tasting the contents of a bottle paraded by a person who may be a wine-grower. The desire of the painter has been to concentrate the light on the circle of figures; and this he has very effectively managed. The background is broad, being rendered with a knowledge which proclaims the artist a master of such devices—one, indeed, who has profited by the oracles of Jan Steen, Ostade, and others of that ilk. 'A Monk's Reverie in the Catacombs,' A. Muraton (115), is a carefully painted figure, but the artist has declined the marvellous opportunity offered to him of the wonderful play of dark and light, of which the place admits. In 'The Young Heiress' (103), L. Smythe, appears a young lady in deep mourning, greatly embarrassed by a mass of papers, the examination of which is imposed on her by her new situation. M. Le Comte's 'Turkish Dancing Girl' (94) is without doubt an accurate representation. The painting of the entire figure is very careful. The most remarkable feature in her costume is the tiara of gold coins which adorns her brow, and this may be the accepted testimony of her Terpsichorean accomplishments. The eyes are brought out by what will perhaps be considered an excess of shade underneath them; this, however, may be the only resource the artist had for truthful representation. 'Rosellina,' J. B. Burgess (87), is a study of a Spanish woman in the national mantilla: the features are handsome, though a trifle masculine. In G. H. Boughton's picture, 'Grandmother's Spring-days' (91), appears a girl seated on the greensward gathering daisies. The piece is rendered important by the extreme tenderness which prevails in its treatment: it is an example of the most studious simplicity. 'An Unwelcome Suggestion' (84), G. Castiglione, leaves us somewhat in doubt as to the nature of the proposal. It presents a lady who has been playing a guitar, and probably singing. She is addressed by a gentleman who seems to have but just entered the room. His ungallant announcement may be that the music is anything but agreeable. Artists seldom know what they lose by a deficiency of perspicuity in their works. Thus 'The Ante-room' (83), E. Delfosse, would be more intelligible to the majority of spectators had it borne a more definite title. Here are two ladies in deep mourning; the cause of their presence may be read thus. Of the two ladies, one is a widow, the other her daughter, who, it may be assumed, is looking out for the post of a governess. The elder lady has in her hand a letter she has opened, and which is, doubtless, a request for an interview on the part of the mistress of the mansion: the two visitors wait in the ante-room for an audience: the face of the younger, a pretty girl, looks as if she dreaded the ordeal to which her bereavement subjects her. On the other hand, 'A Decisive Move' (80), A. Casanova, not only shows two gentlemen playing chess, but we see at once which of the two is losing. This is a brilliant picture of the small cabinet-class. M. Chavet has contributed a very elegant version of an ordi-

nary subject—'The Toilette' (76), wherein appears a lady surveying herself for the last time in her glass. She stands with her back to the observer, but her face is distinctly reflected in the mirror. It is one of those incidents which, although painted hundreds of times, represents considerable value when treated by a painter of such taste and power as those of M. Chavet.

Of delicacy of treatment, there is a rare example in 'A Princely Baby' (74), G. Induno, which may be otherwise summed up as a baby in its cradle, with the nurse making a gesture to silence the mamma, who sits on the other side of the cradle working at a piece of tapestry. The picture is carried out in a manner the most defiant. It is flooded with daylight, the only darks being the incidentals. The great field of the opposite wall is covered by a Chinese garden scene, painted in colour and tones but very little removed from white. The objects are exquisitely drawn and painted, and the whole forms the most original and, we may say, elegant nursery episode we have ever seen. No. 73 is also of nursery origin, but this time the actors are many removes below the princely degree. The child in this case is sitting up in its cot showing its birthday presents. The work is entitled 'The Young Invalid's Birthday,' E. Moulinet. It is painted with power and precision, and the point is well developed. Of the various perfections for which painters strive, none in the present gathering show themselves more complete in elegant and precise composition than F. Verhas, in 'The Garde Lettre' (66), wherein are two young ladies examining the contents of an escritoire, which is the only prominent accessory in the room. That, however, and the other portions of the picture, are worked out with an exquisite delicacy very rarely equalled. 'A Head of our Saviour,' by T. F. Dicksee (55), has much more of impressive sentiment than is usually given to the study. The expression is at once a proverb and a precept. He holds in his hand a few ears of wheat, which point directly to that Sabbath morning when He silenced the sneering Pharisees in the corn field.

Whatever points of excellence in the collection may strike the observer, the absence of landscape, *pur sang*, will not escape them. In the examples of this department the lead must be conceded to 'Tintern Abbey—Moonlight on the Wye,' B. W. Leader (136), a work of infinite beauty, painted not for to-day or to-morrow, but with a mastery which will prolong its existence, mellowed and chastened, for an unlimited period of years. As highly successful essays in similar effects, G. F. Teniswood must also be signalled. The modesty of this painter seems to confine him to very small pictures, of which the qualities are such that, if repeated in larger works, they would at once raise him high in public estimation.

Besides these described, there are some other highly qualified and many remarkable productions in different departments, as 'A View near Dobbies, Holland' (59), P. Stortenbecker, a very perfect group of cows on the bank of a stream; 'An Idyll' (50), B. Giuliano, is a playful classic composition: a young girl by the side of a richly sculptured fountain, is attacked from behind by a swain, who has placed his hand over her eyes, and is doubtless saying—"Guess who it is;" 'The Cottage Toilette' (45), and Sophia and Olivia' (11), both by T. Faed, R.A.; 'Mountain Sheep' (3), T. S. Cooper, R.A.; 'Black Game and Head of Deer' (12), R. Ansdell, R.A.; 'Ophelia' (17), J. Bertrand; 'The Country Lawyer' (25), C. Schloesser; 'Brunetta' (29), J. Coomans; 'Feeding her Pets' (71), M. Maras; 'An Interested Listener' (20), C. Hoff; 'Her Custom of an Afternoon' (43), F. Morgan; 'The Return of the Conscript' (23), J. C. Thom; 'The Gleaners' (145), and 'At the Spring' (4), H. Le Jeune, A.R.A.; 'In the Garden' (143), W. C. T. Dobson, R.A.; 'A Brittany Milk-Girl' (137), E. Hublin; 'The Rest by the Way' (158), P. F. Poole, R.A., &c., &c.

Many of these and others not named might be dwelt on at length; indeed, the majority of the pictures forming this exhibition have qualities that disclose high degrees of Art-power.

MR. M'LEAN'S GALLERY.

THE water-colour drawings exhibited at No. 7, Haymarket, Mr. M'Lean's Gallery, are not all by living artists, as the collection includes sketches and studies by C. Fielding, Stanfield, Prout, G. Barrett, and D. Cox, of which several seem to have been made to be engraved as vignettes. There are about one hundred and fifty altogether, and many of them can never be surpassed. But the chief attractions are the novelty, spirit, and truth of a set of ten drawings in sepia by Zichy, painter to the Emperor of Russia. These illustrate a successful day's deer-stalking, in the Scottish Highlands, from the track in the forest to the exhibition of the spoil by torchlight. M. Zichy shows the most striking situations, both on the hill and in the valley; as sighting the deer, the covert, the drive, and the manner of conveying the deer home through the mountain-passes on the strong and sure-footed ponies, that know so well their business, and how to meet its difficulties. It does not appear that Mr. Zichy has read *Waverley* before making trial of the forest. It is perhaps well that he has not; for nothing can be more clear than that all has been strange to him. What, however, seems to have struck him most forcibly is the torchlight parade of the game before the castle gates, where are grouped the Queen and Court, with the ceremonial pipers of the royal establishment, and the row of sturdy gillies holding aloft the blazing torches. Another picture is a reel performed by four kilted dancers with an energy and activity little understood on this side of the Tweed. But to the artist the reel has appeared a performance rather grotesque than graceful, as he has chosen for representation those steps which have very little of the poetry of motion. He has been also so much struck by the sword-dance as to represent this in a highly finished drawing; and it must be said that he is very happy in his portraiture, sketchy though it is. The impersonations of the Queen, the Prince of Wales, the Duke of Edinburgh, and of different members of the Court, are most faithful; and very characteristic are the grand figures of the Highland attendants, whose duties necessitate their presence on these occasions. It is not a little remarkable to see Scottish sports and Scottish scenery from the pencil of a Russian artist.

But these really interesting drawings must not lead to forgetfulness of the bright display of their accompaniments; of these one of the first to attract the attention of the visitor is Fortuny's 'Serenade' (7), a group of Carnival-like figures, touched in with singular command of effect. 'An Interior of a Cathedral in Brussels' (4), L. Haghe, is more precise and sharp in manner than is usual with this artist; and in a somewhat similar spirit has J. F. Lewis, R.A., drawn his 'Arab and Camel' (12). 'A River Scene' (13), H. Johnson, is exquisitely soft in execution; and the very perfection of this kind of elaboration is seen in 'An Italian Lake Scene' (44), W. L. Leitch. By T. Faed, R.A., are two small drawings (18 and 19), which it appears share in common the title 'The Appointment'; both are very spirited, and have all the substance of Mr. Faed's oil-pictures. 'The Harvest-Field—near Dorking' (20), Edmund Warren, is worked out with that unflinching constancy which distinguishes all the works of this artist.

The subject by David Cox is 'Calais Pier' (55); those by Stanfield, which have, we believe, been engraved, are 'A Scene from *Poor Jack*' (59), and another under the same title (63). By S. Prout are 'Old Houses at Rouen' (21). Carl Haag contributes, from the book of *Ecclesiastes*, a monk studying the 'Law of the Most High' (24), a drawing of rare excellence.

To convey a just impression of this exhibition it is only necessary to say that among the contributors are some of the most eminent of our water-colour painters, as H. B. Willis, G. Dodgson, E. Lundgren, Sir J. Gilbert, A.R.A., F. Tayer. There are also two charming views of Arundel Castle (89 and 90), J. Orrock; also 'The Young Student' (29), W. T. C. Dobson, R.A.; 'The Connoisseur' (33), E. Frère; 'Streatley on Thames' (49), E. Duncan;—Birket Foster, and others.

THE MUSEUMS OF ENGLAND,
WITH
SPECIAL REFERENCE TO OBJECTS
OF ART AND ANTIQUITY.

BY LLEWELLYNN JEWITT, F.S.A.

THE LICHFIELD MUSEUM.

THE "ancient and loyal city" of Lichfield, at the same time one of the most beautifully situated and most interesting, historically and otherwise, of our English cathedral-towns, has a peculiar claim to be included in my present series of papers, through its being one of the earliest towns which formed a Museum worthy the name. Although, like Tradescant's, Ashmole's, and Soane's, this Museum was a private collection made liberally available to the public, yet, unlike those, it became dispersed, so that the town "whereof it had been so distinguished an ornament" knew it no more. The connection, however, even though now only in name, of "Greene's Museum" with Lichfield is an abiding one, and one which doubtless will prove an incentive to the development of the present more modern, though not yet extensive, establishment.

Lichfield itself is, as I have said, one of the most beautifully situated and most interesting of our English cities, and it claims an antiquity equal to the rest; while for historical associations, and for a long line of literary and other celebrities who have been connected with it, it ranks far above most. That its site was inhabited by the Celtic population of this island is evidenced by remains which have been brought to light; and *Etocetum*, and other stations and roads in the neighbourhood, show that the district was known to the Romans; indeed, Roman remains have not unfrequently been found in and around the city. Lichfield is, however, essentially a Saxon town, and its very name belongs to that period; being probably derived from *lic*, or *lich*, a dead body, and signifying the field of the dead. It is traditionally said, indeed, that the site of Lichfield was the scene of the martyrdom of more than a thousand British Christians, during the persecution under Diocletian; that the site of the cathedral is that of the "field of martyrs,"

and that it was so built on this consecrated ground in commemoration of the event. The seal of the city, too, is a mediæval illustration of this tradition; it represents, in the words of Plot, an "escutcheon of landscape, with many martyrs in it, several ways massacred;" and, according to Gwillim, "on a landscape proper, several martyrs in divers manners massacred." The present seal is of the date of 1688, but is doubtless the reproduction of one more ancient.

The history of the foundation of the cathedral may be very briefly summed up. Penda, chief of the Middle Angles, and son of Penda, king of Mercia, having, about the year 653, accepted the Christian faith on his marriage with Ælfhæda, daughter of Oswy, king of Northumberland,



SEAL OF THE CITY OF LICHFIELD.

brought with him four priests as missionaries for the conversion of central England. Among these priests was Diuma, who, two years later (when Penda had fallen in battle with Oswy, and the latter had become "over-king" of Mercia), was consecrated Bishop of the Middle Angles and Mercia by Finan, at the command of Oswy. His successors in this bishopric were Ceollach, Trumhere, and Jaruman, who commenced the building of the church. He was succeeded by Ceadda (St. Chad), the great patron-saint of Lichfield. Ceadda, or Chad, was one of four brothers, all priests, and two of them, Cedd and Ceadda, were bishops. Ceadda, who was Abbot of Lastingham, was sent in 666 to Canterbury to be consecrated to the see of York; but the archbishop being just dead, the consecration was performed by the Bishop of Winchester and

two others. Three years later he was reconsecrated by the new archbishop, and appointed successor to Jaruman in the Mercian district. Ceadda at once fixed his see at Lichfield, and built, near the church, a *mansio* for himself and seven or eight brethren. Here he remained two years and a half, administering the affairs of the diocese "*gloriosissime*," when he died; the story of his death, and of the company of angels which cheered him in his cell with their celestial harmony, is beautifully described by the Venerable Bede. He was buried at Lichfield, it is supposed, on the site of the first church (dedicated to St. Mary), where his cell is stated to have been; but when the next church, that of St. Peter, on the site of the present cathedral, was built, his remains were translated to it; and this translation, and the miracles which occurred at the new tomb, are also described by Bede. Ceadda was beatified, and entered in the calendar of saints as St. Chad; his festival being March 2nd.

Some of the stirring events connected with this city may be summed up in a few brief sentences. In 1161 Henry III. was at Lichfield; Edward III. held a tournament here, a full account of which will be found in the *Archæologia*; Richard II. was twice here, once in 1397, when he consumed 200 tuns of wine and 2,000 oxen in "keeping Christmas," and again in 1399, on his passage from Flint to London, when he attempted to escape from his custodian by slipping from a window in the tower in which he was lodged; in 1405, Henry IV. was at Lichfield, and from here dated his writ summoning a parliament at Coventry; in 1485, just before the battle of Bosworth, Lord Stanley, with 5,000 men, stayed a night here, retiring on the approach of the Earl of Richmond; in 1575 Queen Elizabeth paid a visit to the city, and James I. was here several times, sleeping, in 1624, at a house in the Close. During the civil wars, Lichfield enjoyed an unenviable pre-eminence in the desperate struggles which took place, and in the mischief which ensued. The "Siege of Lichfield," when—

"..... fanatic Brooke
The fair cathedral spoiled and took;
Though, thanks to heaven and good St. Chad,
A guerdon meet the spoiler had,"

is matter of history; for, while other cathedrals



BIRTHPLACE OF DR. JOHNSON, MARKET PLACE, LICHFIELD.



LUCY PORTER'S HOUSE, TAMWORTH STREET, LICHFIELD.

were spoiled and much injured, that of Lichfield was made a stronghold or a fortress. The city was unvalled, but Bishop Langton had surrounded the Close with a strong wall, and made other preparations for defence. The Close was thus capable of standing a siege; and in 1642-3, when the Puritans under Lord Brooke advanced against Lichfield, it was manned and defended. The houses in the Close were pierced with loopholes and embrasures, the battlements of the cathedral were lined with musketeers and marksmen, and "drakes" or long guns, were mounted on the great central spire. The siege commenced on St. Chad's day (March 2). Lord Brooke, a fiercely zealous Puritan, had avowed his intention of destroying the cathedral; and as his

forces approached Lichfield, he solemnly addressed them, and prayed that God would, "by some special token, manifest unto them his approbation of that their design." On the second day of the siege Brooke was shot dead from the spire of the cathedral by a brother of Sir Richard Dyott, "commonly called Dumb Dyott, having been deaf and dumb from his birth." On the following day the spire, which had been much shattered by shots from the besiegers, fell, carrying with it much of the roof; and on the 5th of March the Close was surrendered. Spoilation and desecration of the cathedral followed, as matters of course. Fanatical preachers took possession of the pulpit in the nave, and encouraged the soldiery in their

work of destruction. They pulled down the carved stalls in the choir, smashed the organ and the stained windows, and broke up the floor, which was paved with cannel coal and alabaster placed lozenge-wise. One of the soldiers opened the tomb of Bishop Scrope, and found in it a silver chalice and crozier of much value. Every tomb in the cathedral was at once ransacked in the hope of similar discoveries, every effigy and monument was shattered, and "the ashes of holy men scattered about with barbarous indecency." On this occasion the Puritans kept possession of the Close and the cathedral for about a month, when Prince Rupert arrived at Lichfield from Oxford. The second siege lasted for ten days, and on the 20th of

April the Close again passed into the keeping of the Royalists. In the spring of the following year the Parliamentarians again sat down before Lichfield, and the Close was finally surrendered in June, 1646.

In 1645 Charles I., after the battle of Naseby, came to Lichfield, and slept at the governor's house; in 1687 James II., and in 1690 William III. stayed here, and in 1745, in the Rebellion of that year, the Duke of Cumberland quartered his army here. In 1832, and again in 1843, royal visits—on these occasions by our beloved Queen Victoria—were again made to this "loyal city," and were attended with much *éclat*.

Here, at Lichfield, the great lexicographer, Dr. Johnson, was born, and the city is also intimately associated with the names of Anna Seward, the poetess; Dr. Darwin, the philosopher and naturalist; David Garrick, the actor; Elias Ashmole, the founder of the Ashmolean Museum at Oxford; Camden, the herald and antiquary; Day, the author of "Sandford and Merton;" the Edgeworths; and a host of other brilliant names.

Dr. Samuel Johnson was born in a house at the corner of the Market Place and Market Street on the 13th of September, 1709; and it is a pleasure to be able to add that the house in which he was born is still standing, the observed of all visitors to the town. It is now the residence of Mr. Thomas Clarke. Johnson's father and mother were of Cubley, in Derbyshire—the former born there in 1656, and the latter at King's Norton, Warwickshire, in 1669; they are both buried at Lichfield. Michael Johnson, the father of the doctor, having plodded on and raised himself from obscurity, settled in Lichfield as a bookseller, attending other towns, like William Hutton, on market-days, with a small stock of books, paper, &c., with which he stood at a stall in the market; and here his son was born and brought up. Here Johnson spent his early years; here, on every fitting opportunity, he returned, ever retaining a lively affection for his native city; here he buried his parents and brother; and here his step-daughter, Lucy Porter, built herself a house where he visited her. Indeed, Lichfield is full of Johnsonian sites and memories, whose bare recapitulation would occupy more than this entire chapter. Of Johnson's house, of which a curious engraving is here introduced, further particulars need not be given than that it is thus alluded to by Boswell, under date of 1776, when he and Johnson visited Lichfield together:—"We put up at the 'Three Crowns,' not one of the great inns, but a good old-fashioned one, which was kept by Mr. Wilkins, and was the very next house to that in which Johnson was born and brought up, and which was still his own property." We had a comfortable supper, and got into high spirits." In the centre of the Market-place, not far from his birthplace, a statue of Johnson now stands; it is the work of Lucas, the sculptor, and was erected by the Rev. Chancellor Law, in 1838. In Tamworth Street still stands the house of Johnson's early love, who became his step-daughter, Lucy Porter, of which a curious old engraving is here given. "Next morning," says Boswell, "he introduced me to Mrs. Lucy Porter, his step-daughter. She was now an old maid, with much simplicity of manner. She had never been in London. Her brother, a captain in the navy, had left her a fortune of ten thousand pounds, about a third of which she had laid out in building a stately house and making a handsome garden, in an elevated situation in Lichfield. Johnson when here by himself used to live at her house. She revered him, and he had a parental tenderness for her." On the way to Stowe formerly stood "Johnson's willow,"—a tree planted, it is said, by him when a boy, and for which he always felt such a love, that he visited and contemplated it each time he came to Lichfield. In 1815 a great part of this tree broke off and fell from sheer decay, and in April, 1819, it was entirely blown down; the present willow, a shoot of the old stock, was planted in its

place. These and other places will be sure to be pointed out to, and seen by, the visitor to Lichfield; and therefore it was well thus briefly to call attention to them.

And now let me turn to the real objects of this paper—the Lichfield Museum and its antecedents.

Elias Ashmole, the founder of the Ashmolean Museum at Oxford, was a native of Lichfield, and doubtless here commenced his collection of curious objects, afterwards so extensively enhanced by the inheriting of the Tradescants' Museum, as already detailed by me. Nearly a century later, Mr. Richard Greene, an apothecary of Lichfield, commenced the formation of a private museum, much of the same miscellaneous character as that of the Tradescants', and this grew, by the aid of friends, to very considerable dimensions, and was ultimately thrown open, under certain restrictions, to visitors.

In 1776, writes Boswell, "We went and viewed the museum of Mr. Richard Greene, apothecary here, who told me he was proud of being a relation of Dr. Johnson's. It was, truly, a wonderful collection, both of antiquities and natural curiosities, and ingenious works of Art. He had all the articles accurately ar-

gumented, and the names of the donors written on labels, printed at his own little press; and on the staircase leading to it was a board with the names of contributors, marked in gold letters. A printed catalogue of the collection was to be had at a bookseller's. Johnson expressed his admiration of the activity and diligence and good fortune of Mr. Greene in getting together, in his situation, so great a variety of things; and Mr. Greene told me that Johnson once said to him, 'Sir, I should as soon have thought of building a man-of-war as of collecting such a museum.' Mr. Greene's obliging alacrity in showing it was very pleasing. His engraved portrait, with which he has favoured me, has a motto truly characteristic of his disposition, '*Nemo sibi vivat*.'"



JOHNSON'S WILLOW, NOW DESTROYED.

In 1781 Mr. Greene prepared a MS. catalogue of his museum, to which he prefixed a printed title-page—printed at the private press he had set up at his museum—which reads as follows:—"A Compendious Description of the several Natural and Artificial Rarities in the Lichfield Museum, collected in the compass of about Forty Years, by Richard Greene. Taken June 30th, 1781." To this I shall refer presently.

In 1782 a printed catalogue was issued in 12mo, bearing the title:—"A Particular and Descriptive Catalogue of the Natural and Arti-

ficial Rarities in the Lichfield Museum, collected (in the space of Forty years), by Richard Greene. Taken September, 1782. Lichfield: Printed and sold by John Jackson, Price 1s." It is dedicated to Sir Ashton Lever, and consists of ninety-four pages, including an eight-page list of "Benefactors to the Museum."

In the same year Mr. Greene printed the following announcement:—

"Lichfield Museum.—Mr. Greene, deeply impressed with a sense of the favours of his numerous benefactors, to whose kind contributions he is indebted, in a great measure, for a valuable collection of curiosities, begs leave to desire their acceptance of a general syllabus of his museum; and takes this opportunity of acquainting them that they, and as many of their friends as they please to recommend, will be entitled to visit the Museum at all times, except Sundays.

"Animals preserved: viz., birds, fishes, snakes, lizards, insects, moths, and butterflies.

"Shells; corals, corallines, sea-plants, sponges, and other marine productions.

"Stones, fossils, minerals, ores, crystals, spars, marbles, fluors, incrustations, and petrifications.

"Woods; seeds and fruits.

"Roman and other coins, casts, and medals.

"Dresses and ornaments of the natives of Otaheite; their cloth, weapons, fish-hooks, nets, tools, &c., presented, for the most part, by the Right Honourable the Earl (now Marquis) of Donegal, Lord Paget (now Earl of Uxbridge), and Sir Ashton Lever; Cherokee Indian pouches, moccasins, scalping-knives, scratcher, spoon, tomahawk, wampum, &c.

"English and foreign weapons, arms, and armour; this collection exhibits the gradual improvements in the gun and fire-lock.

"Remains of antiquity; viz., urns, vases, pateras, sepulchral relics, and a Roman monument of lead cast in the time of the Emperor Vespasian.

"Roman missals written on vellum, decorated with a variety of paintings, and the initial letters finely illuminated; crucifixes, images, thurible, rosaries of beads, &c.

"An uncommon musical altar clock; model of Lichfield Cathedral, &c.

"January 22nd, 1782."

In 1786 a third edition of the catalogue was issued bearing the same title, but printed of smaller size. It occupies sixty-four pages of much smaller type, and the list of donors is omitted. The introduction is as follows:—

"The great increase of articles since the publication of the last edition of my catalogue, has induced me, for the accommodation of my numerous visitors, to compile a new one, much more enlarged and better arranged than the former. I entreat permission to inscribe it to my illustrious and generous benefactors, Sir Ashton Lever and Mr. Pennant; the one immortalised by his own matchless museum, and the other by his various, faithful, and splendid publications in antiquities and natural history. To the public in general, and to my kind friends in particular, I take this opportunity of returning my thanks for their liberal patronage. The limits of my museum have lately been considerably extended, and this new descriptive arrangement of its contents will, I hope, be a plain and sufficient guide, when the inevitable avocations of business prevent my personal attendance. It may be necessary to add that the Museum is constantly open to the inspection of the public.

"RICHARD GREENE.

"Museum in Sadlers Street, Lichfield, December 21st, 1786."

Richard Greene, who was a native of Lichfield, and was brother to the Rev. Joseph Greene, of Welford, Gloucester, head-master of the grammar-school at Stratford-on-Avon, commenced the formation of his Museum about the year 1740, at which time he was only twenty-four years of age, and soon afterwards was in communication with Sir Ashton Lever, with whom ultimately he became on terms of close intimacy. These two kept up a constant correspondence and exchange of objects of antiquarian interest, and Mr. Greene ultimately became acquainted with all the leading celebrities of the age. Practising as a surgeon and apothecary in the quietest of all quiet cities, Lichfield, at a period when locomotion was not easy, and a journey to London was the event of a man's life, his movements were chiefly confined to such excursions as might be conveniently taken upon horseback, but, nevertheless, he contrived to visit many places, and, through his friends, to amass a considerable quantity of curious and valuable objects. He was a man of the most amiable qualities, and was highly respected by his townsmen and others; was a man of enlarged understanding, who did much to raise the character and add to the renown of Lichfield, and he was the first to set up a printing-office in that city. His press was a few

years ago in existence at Stafford: possibly it may be there still. Mr. Greene died in 1793, at the age of seventy-seven; and in 1799 his son sold the collection of fossils and animals for £100 to Sir John St. Aubyn; and in the following year, the arms and armour to Bullock "the showman"—as he was called—for 150 guineas. By Bullock they were removed for exhibition to Bath, and ultimately to the Egyptian Hall, Piccadilly, where for several years they were exhibited as part of "Bullock's Museum." They were eventually sold, part of the collection passing into the hands of Sir Samuel Meyrick, and part to the Tower of London. "One of these," writes my friend, Mr. Hewitt, our best authority in arms and armour, "was the 'Norman Crusader,' long the pet wonder of the Tower armoury. This figure, an Indian suit, was formerly at Tong Castle, from which place it passed into Mr. Greene's Museum, then got into the hands of a London dealer, and finally settled down in the Tower. It was the London dealer, I believe, who christened it the 'Norman Crusader.'" This chain-suit is still in the Tower, and, though classed in the official catalogue as what it really is, I am by no means sure that some of the more longevitised warders may not still, for old time's sake, describe it as a veritable "Red-Cross Knight." The building in which these various relics were housed was the ancient Bishop's Registry Office, a venerable edifice of stone nearly opposite the south door of the cathedral. It has long since been pulled down, but its place may be seen in Snape's map of the city, published in 1781. A general view of the interior is given in the *Gentleman's Magazine*; in Shaw's "Staffordshire," and in Mr. Yates's catalogue, in which the centre is occupied by the great "Gothic clock," having on each side cabinets of shells, of idols, *tesserae*, &c., of ancient fire-arms, and of South Sea dresses and implements, with a large *variorum* of knick-knacks attached to the roof and window recesses.

In December, 1800, the remaining collection of objects was sold for £600 to Mr. Walter Honeywood Yates, of Bromsberrow Place, near Gloucester, who made many additions to it, and in 1801 published a catalogue of its contents, which he dedicated to Sir Joseph Banks, the Earl of Leicester, and others. Subsequently a great part of the collection passed, I believe by

east end of the Minster Pool. His sons were my schoolfellows; one of them a sad scapegrace, who used to bring curiosities from his father's collection to barter against apples and tops with his playmates. I thus acquired a lovely preserved tortoise, about the size of a crown-piece, now in the Lichfield Museum. By a similar arrangement I became possessed of a bijou of a convoluted horn of small dimension; but another lad stole the horn, and I gained nothing by the transaction but its iniquity. Against the side-wall of the doctor's house,



BRANK, OR SCOLD'S BRIDLE, HAMSTALL RIDWARE.

outside, were reared several fossil *cornu ammonis*, as big as coach-wheels, and the passers-by marvelled at them with uplifted hands as relics of Noah's flood. Many of the objects in this collection, I have been told, formed part of the Greene Museum. At Dr. Wright's death, the rarities were sold by auction at the Guild-Hall. It was not then the fashion to send these things to Foster's and Christie's, and the sums they fetched were lamentably meagre. Most curious things were sold for sixpences and ninepences. A shilling was a large bid. I well remember on one of the days, old General Vyse, a fine old *militaire* of the Frederik-the-Great school, coming to bid for a certain 'painting on a cobweb.' The article was duly put up, beginning at sixpence, and rapidly rising to ninepence. 'A guinea,' cried the general, and of course all mouths were closed and all hearts appalled. With such ninepences as I had to bestow, I bought at this sale the following articles, now in the Lichfield Museum:—A Turkish tomb monument of wood, about 3 ft. high, with a long inscription in raised letters, brought to England, some eighty years ago, by a gentleman attached to the embassy at Constantinople; ancient hammer, found in a Derbyshire lead mine; goat's-foot lever for a cross-bow, found in the Minster Pool, Lichfield; master-keys, of chased steel; Russian copper money, about a foot square, representing two thalers, and dated 1758; bill of a *toucan*; and the tortoise named above.

Among some of the more curious local matters enumerated in Greene's MS. catalogue, most kindly placed in my hands for my present purpose by his grandson, Richard Greene, Esq., of Stowe, Llandudno, it will be well to enumerate the following:—

"A neat model of the Cathedral Church of Lichfield, in tobacco-pipe clay, fabricated by a boy taken from the plough-tail at Cheltenham, Gloucestershire, in which is shown every part of that venerable Gothic structure." This ought, if possible, to be recovered for Lichfield, as I presume it was probably made at the pipe-works in the Cathedral close.

"A cast in wax of the face of a child, with cherubimic wings in card-paper, decorated with festoons of Italian artificial flowers. John Greene, born 27th of December, 1750, died 6th of April, 1753."

"An ancient iron mace, probably carried before the Master of the Guild of the City of Lichfield, before its incorporation in the reign

of Richard II." This mace is now (1872) in the possession of Mr. Lomax, of Lichfield, who for many years very kindly deposited it in the present museum. In Mr. Lomax's possession is also a good example of a clog almanac.

"An iron bridle for a scold; it is so contrived as to fit any kind of head. An aperture for the nose, and a flap of iron for pressing down the tongue." This is now, fortunately, preserved in the present museum.

"A Roman urn found near Yoxall, in the county of Stafford, containing ashes and fragments of burnt bones. A small urn found near Colchester."

"Two pewter chalices, with some gold lace, found in stone coffins, in Lichfield Cathedral."

"An earthen vessel, which contains about two quarts, found, with several others of a smaller size, in the wall of the conventual church of Fairwell, near the city of Lichfield, at the time it was taken down in order to be rebuilt, 1748."

"Several Roman *patera*, found at Colchester and Deal Castles."

"Part of the porch under which stood Lord Brook, general of the Parliament forces, when he received a mortal wound in his forehead by some shot from the battlements of the great steeple of the cathedral church of Lichfield; the force (as Lord Clarendon expresses it) of which was abated by the bullets passing through the above piece of board; March 22nd, 1643." This is now in the present Museum.

"The ancient finger-stocks from Beaudesert (the seat of the Right Honourable Lord Paget), a punishment formerly inflicted by the Lord of Misrule on such servants as committed misdemeanours, at the time of keeping Christmas, described by Dr. Plott in his 'History of Staffordshire,' p. 390." These were restored to Beaudesert by Mr. Lomax.

"A triangular pyrometer, invented by the ingenious Mr. Whitehurst, of Derby."

"A pig of lead, weight near 150 lbs., on which in raised letters appear the names of Vespasian, and of Titus Vespasian, emperors of Rome. It was discovered in the year 1772, in digging for gravel on Hints Common, about four miles from Lichfield, and about three-quarters of a mile from the Watling Street Road, at the depth of 4 ft. beneath the surface of the earth." This pig of lead passed into the collection of Dr. Wright, at whose sale it was bought by Canon Newling, by whom it was presented to the Cambridge Museum.



BRANK, OR SCOLD'S BRIDLE.



BRANK, OR SCOLD'S BRIDLE.

purchase, into the hands of Mr. Richard Wright,* surgeon, of Lichfield, who added it to his own extensive collections in mineralogy, geology, conchology, &c., and at his death, in 1821, the whole, along with the doctor's anatomical preparations, instruments, pictures, &c., were dispersed by auction. The sale, which was conducted by Mr. Harris, commenced on the 1st of August, and continued for the nine following days. Thus the collection, which emphatically was a "Lichfield Museum," was finally dispersed and lost to the city. Of Dr. Wright, the following pleasant "Memory" has been written for me by Mr. Hewitt:—"He was a physician practising in Lichfield, a most worthy man and indulgent parent. His museum was stored in his residence, the large house at the

* Dr. Wright was grandson of Richard Greene, being the fifth son of his only daughter by his first wife.

"Part of the ribs of King Richard II., taken by a Westminster scholar from the tomb of that unfortunate monarch in Westminster Abbey, 1778. A fragment of the coffin of Humphrey, Duke of Gloucester, from the monastery of St. Albans. A small portion of the dried flesh and skin of Catherine, Queen to Henry V.; the wooden coffin from whence this relic was taken was dug up by Henry VII., at the time of building his chapel. A piece of the shroud of Edward the Confessor. Gold lace found in a stone coffin in making a grave in Lichfield Cathedral."

"A cast, in wax, as large as the life, by Mrs. Wright, of London; the face of the Countess of Londonderry."

"A crucifix in china-ware, painted in proper colours and glazed; it is 16 ins. high, and supposed to have been made at Derby; at the foot of the cross is a holy-water cistern."

"A figure in biscuit or unglazed china of our blessed Saviour crowned with thorns, from Mr. Dewsbury's manufactory at Derby, 12 ins. high; this statue is most exquisitely finished, and covered with a glass."

"Two breadths of crimson silk (much faded) embroidered with silver, being part of a garment worn by Queen Elizabeth."

"A piece of muslin, sprig'd with flowers, in various colour'd silk; the work of Lady Raleigh in the Tower of London, during the imprisonment of Sir Walter."

"A pair of kid mittens, embroidered with gold, worn by the unfortunate Mary Queen of Scots."

"A pair of gloves worn by King Charles I."

"A pair of gloves richly ornamented with gold and silver spangles."

"Gloves worn by King George II. at the battle of Dettingen."

"A variety of ancient gloves, &c."

"The star and ribbon worn by the Prince of Orange, afterwards King William III."

"The star and ribbon worn by Queen Anne."

"A snuff-box of tortoiseshell, inlaid with silver, formerly belonging to the King of France, whose crown and cypher are impressed on the lid."

"A snuff-box made of the skin of a malefactor executed at Warwick, tanned and turned in an engine-lathe; now in the possession of Mr. R. Greene."

"An horizontal section of the stock of the mulberry-tree, planted by Shakspeare in a garden at Stratford-upon-Avon. This curiosity was presented to the Museum by Mrs. Gastrel, August 19, 1778. Six inches diameter."

These will be sufficient extracts from the MS. to show the curious character of the collections amassed by Richard Greene, but many others equally curious might be quoted. Some few of the treasures are still preserved in the family, being now in the possession of Mr. Richard Greene; others are in the hands of Mr. Lomax, and others in various collections. Some few passed into the hands of another Lichfield worthy and collector, the Rev. H. White,* and were dispersed at his sale.

The present Lichfield Museum was opened on the 26th of April, 1859, having been established by the corporation under the provisions of the Free Libraries and Museums Act; the governing body being elected annually, with the mayor for the time being as chairman. It is a remarkably convenient and elegant building, erected specially for the purpose, and stands in the centre of grounds (the property of the city) beautifully laid out and planted with trees, evergreens, &c., and rendered attractive by fountains, vases, &c.

The general collections in mineralogy, geology, natural history, &c., are tolerably extensive. In the former is a fine series of sulphur spars, the gift of the late Mr. Goodwin, Consul at Palermo; while in conchology the Museum has been enriched by a large number of excellent examples from Ceylon by the late Lady Wilmot Horton.

In the ethnological departments the Museum contains a goodly assemblage of dresses, implements, idols, &c., contributed by the Hon. East India Company, and by other donors; while in the other departments all are equally well represented.

In antiquities the Museum cannot at present boast of any extensive collection; but among

* Mr. White's library was celebrated, and contained many choice books. Mr. Hewitt tells me, "This library was very rich in scarce and illustrated books. They so fully occupied the residence of the reverend collector (in the Vicarage Square), that he had only the kitchen left for a living-room, his housekeeper occupying an adjoining house. In this kitchen he constantly received his most dignified clerical and literary friends. There was, indeed, a parlour, painted *à fresco*, which was bookless; but this was used only on very solemn occasions; occasions which were most harassing to the good old gentleman's feelings, and from which he gladly escaped to his favourite kitchen. The cost of such a library, even in those days, was very great, and entirely consumed the proceeds of a good Church preferment and handsome private fortune. As an apoplectic seizure at the decline of life having incapacitated the good old man from further complete enjoyment of his treasures, it was by his relatives thought desirable to dispose of the library through the agency of a London firm. Harding and Lepard were entrusted with the sale, but in their hands this fine collection fell into new disaster."

those which it contains are many of extreme interest, including some bronze celts and other Celtic remains, and some interesting Romano-British remains. Among these are interesting relics, contributed by Mr. Robert Garner, of Stoke, found by him at the Roman station of *Elocetum* (Wall), two miles from Lichfield. These were the results of excavations made by Mr. Garner, which are thus described by him:—"Two trenches dug in the Castle Croft brought up pottery of four different kinds, and a broken ring of bronze, also portions of the upper and lower stones of a quern. Another trench dug northwards through the foundations of the wall from which the place is named, and which formerly, in the memory of the inhabitants, existed breast-high, brought to light the base of a square apartment, with its walls of strong masonry, and its floor of plaster laid on extremely hard concrete. This apartment had been plastered and coloured in red, green, yellow, and white, with well-made stripes. There were also numerous pieces of large tiles, turned up at the side, and notched and bevelled at the corners. One brick had P. S. upon it, others double circular rings, cross-scorings, or the marks of the fingers. A brass stud or button, a coarse earthen patera, slates perforated with holes, and nails probably to fasten them, oyster shells, charcoal, and bones of the ox and horse were also turned up. Three coins were found: one, first, brass, with the head of an emperor, apparently Nero, and the words *CÆSAR AVG.* inscribed, the other letters illegible; a second with an emperor's



head, like that of Constantius, but the legend on that side illegible, except the letters IMP., the reverse, however, having a figure, and the words *GENIO POPULI ROMANI.* A third was smaller and illegible. Wall is situated on the Watling Street, near its junction with the Icknield Street, having terraces on both sides the former road. A lane leads through the site north-westerly towards Pipe Hill, called the Fosse or Portway."

The Museum is enriched by a series of casts from the antique, and by what I have always commended in similar institutions, a number of busts and portraits of local worthies. Among these works of Art are a model of Johnson's statue in the Market-place, and a bust of Dr. Gardener, presented by Mr. Chancellor Law; a fine bust of Dr. Johnson by Nollikens, presented by Mr. T. G. Lomax; portraits of Dr. Johnson, of Elias Ashmole, of Dr. Darwin, of Canning, of Bishop Richard Smythe, of Sir Richard Dwyot, of Garrick, Addison, Harwood, and other Lichfield celebrities. A number of porcelain statuettes of a high-class character, presented by Mr. Alderman Copeland, also adorn the rooms, as do busts of Watt, Stephenson, George III., and others. There are also paintings of Lichfield Cathedral, &c.

In coins and medals there is a tolerable, though very miscellaneous collection, including some good and rare examples of various

nations and periods, and a number of traders' tokens.

There is also a goodly collection of rubbings of monumental brasses.

The Lichfield Museum is peculiarly fortunate in possessing two excellent examples of "branks," or "scold's bridles." One of these is the veritable one which belonged to Dr. Greene, and described by him as "an iron bridle for a scold: it is so contrived as to fit any kind of head—an aperture for the nose, and a flap of iron for pressing down the tongue." It is here engraved. The other, formerly at Walsall, and presented by Mr. Westwood, of that town, is of more simple construction, consisting of a single bar, instead of two, to pass over the head. This also is here engraved; and for the purpose of comparison I also give an engraving of another Staffordshire example, being the brank preserved at Hamstall Ridware, in that county.

Among other interesting articles are several relics of the "siege of Lichfield"—unexploded shells, gun-locks, "powder-flask of Lord Brooke," cannon-balls, halberds, &c.,—from the Pool and other localities, which possess considerable local interest. There is also a goodly series of tobacco pipes of the seventeenth century, found in 1869 in the ruins of an ancient kiln built against the wall of the old palace of the bishops of Lichfield, presented by Mr. Hewitt, to whom also the Museum is indebted for many other interesting objects, including a number of coins and medals; musket-locks of the seventeenth century, both match and flint, recovered from the great fire in the Tower of London in 1841; priming-flask for a musket, sixteenth century; iron pistol of Scotch type, about 1745; cannon cartridge (opened out), formed of the parchment leaf of a church-service book during the French Revolution, and curiously exhibiting the ancient mode of musical notation; ancient British celt of bronze, from the collection of the late Mr. Buckeridge; a Chinese dress of state, richly embroidered in coloured silks, purchased at one of Christie's sales; and other articles.

Among the miscellaneous objects may be named an antique silver mirror, an antique Russian tea-urn, a "Turkish monument of wood, with inscription in Arabic characters" (named above), and other articles from Wright's Museum; model of the Parthenon, by Lucas; model of Harborne Church; cameos, &c.

The Johnsonian relics are not so extensive as could be wished, but are, nevertheless, peculiarly interesting. They consist of a pair of massive silver buckles worn by the doctor, a pair of china salt-cellars, his cribbage-board, the doctor's pocket-book, some saucers which belonged to him, and a "box made from a piece of a burnt beam in Dr. Johnson's room, Lichfield."

These appear to be all the relics of the great lexicographer in the present Museum. In private hands in the city, however, some of a highly interesting character are preserved. Of these it may be well to put on record that Mr. Lomax possesses Dr. Johnson's translation, when at school, of the 14th Ode of Horace; autograph letters of Bishop Percy relative to Dr. Johnson, and of Boswell and Langton; Johnson's prayer-book and Latin Testament, and books used by him in the compilation of his Dictionary; Mrs. Johnson's wedding-ring, which Francis Barber afterwards had enamelled as a mourning ring to the doctor; silver-clasped ivory tablet; autograph letter of Nathaniel Johnson, the doctor's only brother, to his mother; the doctor's walking-stick, a malacca cane; and a small table, chair, &c.

It is to be hoped that these and other similar objects, at present scattered about in private hands, will ultimately, now that Lichfield has at length a permanent Museum belonging literally to the town, and under the government of the corporation, be there securely placed for public use. Indeed, there can be no reason why Lichfield should not have in its Museum a "Johnson Room," in which all matters relating to the doctor, to his family, to his connections, friends and correspondents, and to his works, should be gathered together and made a prominent feature. I throw out this hint to the authorities, feeling but little doubt that some time it will be acted upon; and, if acted upon, will become a success.

THE DUDLEY GALLERY,
EGYPTIAN HALL.

THE Sixth Winter Exhibition of cabinet pictures in oil, under the management of the committee of the Dudley Gallery, is now open with a collection of three hundred and ninety-two works. The names of the committee do not appear in the catalogue; however, we believe that they are high in the profession, but it does not seem that they understand their responsibilities as necessitating the contribution of any of their important performances to this exhibition. The accomplishments of the committees whose names have before been prefixed to the catalogues of these exhibitions are various and brilliant; and as nothing is more natural than to suppose that the committee at present in office desires the well-being of an institution existing under its auspices, each at least would contribute one characteristic picture as a lesson. This having been done only in a very few cases on the present occasion, the great majority have failed in their obligations. We are considering the institution as an arena for the exertions of young people, of which the collection seems mainly to consist, supplemented with a sprinkling of the works of painters more matured, the room being too large for a creditable display of early essays. Nothing patriotic in the direction of Art has ever succeeded with us, and this does not look like a success; but times may yet change.

Turning at once to those from whom much may be expected, we find contributed by G. F. Watts, R.A., 'Waiting for the Return of Theseus' (70), a small and sketch-like picture, containing a group of women, perhaps looking out for the ship in which Theseus was to return from Crete, but overwhelmed with grief at the sight of the black sails, the signal of the non-success of his expedition; another (216), is 'Orpheus and Eurydice,' in which the proposition seems to be the breach of Pluto's condition that the former should not look upon his wife until he had reached the extreme borders of the infernal dominion. He is turning to look upon her, when she seems to be torn from his grasp. Both of these works have remarkable characteristics, and no artist could have arrived at the manner in which they are painted without having graduated in the practice of all that early realistic rawness, which has such a charm for some capacities that they can never look beyond it. Both seem to be studies for larger decorative works, and are imitative of the ancient Florentine painters. The only tendency to any scholastic infirmity recognisable in them is that they are too conspicuously sculptural; both would work perfectly as bas-reliefs.

So entirely now does painting take its themes from domestic sources, that mythology, and even poetry, are but little referred to. There is, however, another mythological conceit, 'Autumn Love' (96), Simeon Solomon, but so enigmatical as to leave us in doubt as to its reading. The Cupid of the piece is not the chubby child commonly pictured by painters and sung by poets, but a well-grown youth passing through a thicket, subject to the inconveniences of a cold wind which whirled aloft the now sere and yellow leaves. It may, or may not, be the solution of the riddle that love is cold in the autumn of life: under any circumstances the question is scarcely worth propounding as a riddle. 'The Lesson of Charity' (135), P. H. Calderon, R.A., is a small picture clearly painted and distinct as to its meaning; there are also, by the same artist, portraits of W. F. Yeames, A.R.A., and D. W. Wynfield—both heads being on the same canvas; and by Mr. Wynfield himself are two carefully executed works, 'The New Stitch' (77), and 'Fresh Flowers,' both presenting ladies in modern dress. Of the two, the preference, we think, will be given to the latter.

'A Portrait of Lord Lytton' (244), E. M. Ward, R.A., is a small sketch, in which the subject appears in his library, wearing a morning wrapper. The study is all the more truthful, that it is entirely devoid of affectation, both personally and circumstantially. It looks somewhat younger than Lord Lytton, but all the features are exact in their modelling. By Mrs. E. M. Ward are 'Summer' (12) and 'The

Birthday.' The former is rendered by a little boy with his hat full of flowers; the latter by a party of children examining the birthday presents. The composition is marked by those skilful dispositions which distinguish this lady's works, and all the heads are painted with her usual felicity in childish expression. 'An Elizabethan Rough' (53), H. Stacey Marks, is a very firmly painted figure, but although there is a certain quaintness in the idea, it is scarcely (as here treated) important enough to supply material for a picture. 'The Exile of Siberia in sight of St. Petersburg' (307), G. E. Hicks, is accurate and masterly throughout, but although very thoughtful in purpose the point does not pronounce itself. In 'The River Brownie,' near Durham' (5), T. O. Hume, the observer will, particularly in the sky, be reminded of Vanderneer, and to say this is no small praise. 'An Old Wreck' (30), Birket Foster, applies as a title to the timbers of a vessel wrecked years ago, and now sunk deep in the sand. The picture consists principally of a breadth of well-painted shore-scenery. The sky does not equal the lower part, that is the water and line of coast.

The following works, as being variously qualified, are worthy of note:—'A Summer's Morn at Cookham-on-the-Thames' (34), Alfred de Breanski; 'Gleaning' (39), G. W. Sant; 'An Appeal to the Cadi' (47), J. E. Hodgson; 'Asters' (63), and other fruit and flower pictures, by H. Fantin; 'Near Sonning' (85), Arthur Stark; 'After the Run' (87), John Richardson; 'A Thames Backwater' (110), G. Harvey; 'A Winter Gale in the Channel' (82), H. Moore (this has been exhibited before, but we are glad to see it a second time); 'A Sketch for a Picture' (95), Edith Courtauld; 'A Welsh Hayfield' (109), Tom Lloyd; 'The Fisherman's Pet' (115), John Burr; 'Lily' (126), Val Prinsep; 'The Rectory Gate' (129), E. H. Fahey; 'For Ever' (134), E. M. Osborne; 'A Pastoral' (139), Mark Fisher; 'An Open Shore' (152), C. Hunter; 'An Old Park Gate in Devonshire' (170), L. Hooper; 'Warranted Quiet to Ride or Drive' (232), Briton Riviere; and (245) by the same, 'The Lion has Come up from his Thicket.'

There are three pictures, so called, by J. A. McNeill Whistler—'Symphony in Grey and Green—the Ocean' (37), 'Nocturne in Grey and Gold' (187), and 'Nocturne in Blue and Silver' (237), of which we are scarcely justified in giving the titles, since, after all, it is probable that the artist is trying to what extent the public will tolerate eccentricity in Art. There is an unpardonable affectation in these names, and the productions themselves are such as never before have been seen in any exhibition. Mr. Whistler is, we believe, an American, and an adherent of what is called the new French school. To turn to material more healthy, there is by Louisa Starr (153), 'A Study,' that of a woman's head, highly commendable for the absence of affectation and earnestness of expression. 'The Carpet Bazaar at Cairo' (181), Frank Dillon, seems to have been very carefully worked out from the locality itself; and not less elaborate is 'A Garden at Nuremberg' (200), C. N. Hemy, which represents the picturesque confusion of a city garden, neglected, yet rich with choice but ill-tended flowers. The firm manner of the painting is well adapted to the objects of the composition. By H. Fantin, 'A Child's Head' (230), is admirably drawn and coloured. It is worked with great tenderness, the gradations being extremely delicate. 'The Study of a Spanish Bull-fighter' (251), J. B. Burgess, is a well painted and doubtless perfect representation; and (364) 'Study of a Spanish Gipsy,' Edwin Long, is a very characteristic head, in which the artist has caught much of the wildness and unsettled expression peculiar to these people.

On the two screens are some small pictures carefully worked out, of which one very attractive is 'The Messenger' (318), J. E. Hodgson. A sketch called 'The Prisoner at the Bar' (334), F. Walker, A.R.A., is proposed to be enlarged, yet it has not the interest which appertains generally to Mr. Walker's works.

On these two screens are a few paintings of merit, by G. D. Leslie, A.R.A., the late G. Mason, A.R.A., J. H. S. Mann, Miss Solomon, E. Hayes, R.H.A., W. Field, and others.

EXHIBITION OF THE SOCIETY
OF FRENCH ARTISTS,
168, NEW BOND STREET.

THE French Exhibition of this season, at 168, New Bond Street, the fifth of the Society of French Artists, is very instructive; indeed, more so than if it consisted entirely of paintings of the highest class; because it speaks to us of the elementary construction of such works, which frequently appeal more immediately to the understanding in small and partial essays than in entire and complicated systems of composition.

This exhibition is under the direction of a committee of very eminent French artists, eighteen in number, of whom six are contributors—viz., MM. Bonvin, Corot, Daubigny, Diaz, Dupré, and Millet, only one of whom paints figures. Indeed, the figure-compositions generally have not the appearance of being recently executed, and in examining them we are struck with the singular and uniform absence of beauty as well in the heads as in the persons; indeed, many of the faces are worse than plain, without the pretext of presumed character or any proposed peculiarity of expression.

The landscapes constitute a profitable study, not less than the figure-pictures, as they exhibit degrees of shade far below anything popular among ourselves; yet from which, to a certain extent, we might derive instruction, though with the results fancy has more to do than nature. Of these may be mentioned, 'A Quiet Pool' (14), L. G. Pelouse, a small picture of much excellence; 'A Walk through the Fields' (19), E. Nau; 'A Landscape' (20), and 'A Study from Nature' (27), Michel; 'Vitry' (31), and 'On the Oise' (58), C. F. Daubigny; 'River Scene' (39), E. Imer; 'The Lake of Geneva beyond the Tunnel at Chexbres' (42), Bellet du Poizat; 'A Pool in the Forest of Fontainebleau' (43), Diaz; 'A Quiet Lake' (47), and 'Autumn—Bathing' (52), Corot; 'A Coming Storm' (48), Jules Dupré; 'A Farm—Spring Time' (54), Bellet du Poizat; 'A Path through the Fields' (62), Pissaro; 'A Country Road' (63), Michel; 'A Road at Fontainebleau' (69), Boudier; 'Near Windsor' (83), De l'Aubinière; 'Landscape' (105), Rousseau; 'A Stream through the Wood' (110), De Cock; 'On the Seine' (124), Sisley; 'After Rain' (129), Michel, &c.

Some of these views are well chosen, but others are entirely devoid of picturesque quality, the painter relying on effect to give interest to his work.

A majority of the subjects few painters among ourselves would entertain for works in anywise important. There are, as in all collections of French pictures, a proportion of snow-pieces, which are generally admirably painted.

'The Arrest of Charlotte Corday' (1), Dehondencq, shows a street rabble of the lowest order howling round and furiously threatening their captive. There are two odalisques of very different character, a subject which has never failed any year since the famous Odalisque of Ingres. These figures are, one by Cormon (8), another by H. Levy (103).

'A Few Friends' (22), by Fantin, is supposed to be an assemblage in the studio of the painter, who, by the way, has a very elegant taste in flower-painting, of which there are many examples in this exhibition.

'Ponies and Sheep' (98), by Rosa Bonheur, is equal to the very best of that lady's pastorals; and there is by Van Marke a brilliant work called 'Milking-Time' (3). French painters, we have said, are very skilful in dealing with winter-scenery. A striking example of this is 'Sunset—Winter' (55), Emily Breton. It is remarkable for its quiet breadth. The absence of comeliness has been noticed; as an extreme example of this may be instanced 'A Woman and Child eating Salad' (75), Boulard.

There are also very interesting works by Huguier, Manet, Harpignies, Chartran, Scholender, and others.

We have seen on these walls better collections, but few that indicate more plainly the principles of French Art.

THE AQUARIUM AT BRIGHTON.

So far back as May, 1856, there was printed in the *Art-Journal* a paper entitled "A New Pleasure;" it showed the enjoyment that might be derived from marine aquarium, and bore testimony to the enterprise of Mr. E. Lloyd. The former was in its infancy, the latter beginning a career in which he has since prospered. The drawing-room tanks that held the shrimps, tiny crabs and periwinkles, and *actinia*, are now huge receptacles in which a shark may swim. Science and Art have both aided the movement.

Mr. R. Warrington and Mr. P. H. Gosse (1853) were the predecessors of Mr. Lloyd; they had previously taught us how to make salt water and how to use it. But these able and eloquent writers on the subject limited their projects to the refreshments that might thus be introduced into drawing-rooms, and Mr. Lloyd was then content to be a dealer in wonders of the sea.

Little thought Mrs. S. C. Hall—when she wrote that pleasant description of the small tank which had given her "a new pleasure" she desired to share with others—that she would live to see two "monster" exhibitions in England, to which hundreds, and sometimes thousands, go daily, and which are now classed among the more important institutions of the country; being, indeed, not merely objects to gratify curiosity, but pregnant with immense good as tending largely to increase the food of the community. We are finding it out; and ere long those who have projected and carried forward the means of giving us "a new pleasure" will hold high rank among public benefactors.

We have, on more than one occasion, drawn attention to the aquarium at the Crystal Palace, formed by a Company which happily pays. It is entirely the work of Mr. Lloyd. He keeps his guests in good health, ministers to their comforts, and is continually receiving new acquisitions to his admirably arranged tanks; he has not sufficient knowledge or experience to give the tanks the picturesque character they are made to assume at Brighton. Indeed it is probable that financial considerations influenced him in their construction; certain it is that the Aquarium at Sydenham is a profitable undertaking, and likely to be still more so; the shareholders are well content; while the commercial success of that at Brighton is at least doubtful; the cost of the one exceeding £70,000, while, probably, that of the other was not much over £10,000. Perhaps the latter will be greatly enlarged; competition is generally of value. However considered, the Sydenham Aquarium is a great public boon, adding essentially to the many attractions of the Crystal Palace, and giving delight daily to the young and the old of all classes of its visitors.

But the Aquarium at Brighton has advantages which that at Sydenham never can have: they are obvious: the tanks are prodigious in size, some of them being 20 feet square; two of them, indeed, are in length 60 ft. and 120 ft.; a river of sea-water might perpetually flow through them; but it is considered more advisable that each tank shall be so separated that the water in one can be frequently, and in another seldom, renewed; the water being kept in movement by air-pressure. The pumps are found in practice to be sound and good—answering admirably. The fish are at once removed from their native into their adopted element; some that are so peculiarly "tender," that death would be sure to ensue from a land journey—such

as herrings and mackerel—enjoy their glass houses in health, with the prospect of longevity; while careful study of their habits, their *habits*, and their needs, is carried into practice by gentlemen of matured experience and ripe intelligence.

We remember a former Irish chief-justice

(Dogherty) telling us he had been walking about a farmyard with a steward; and being specially struck with the pig-styes—then rare, even in aristocratic out-houses—and praising them much, "Yes, yer honour," said the steward, "they've every convanience that a pig can ax."



THE ENTRANCE.

The fish at Brighton, certainly, are thoroughly cared for. If they need anything, and cannot make themselves understood, their wants will be known and ministered to in time.

A brief description of the building will suffice; its total length is 715 ft., with an

average width of about 100 ft. The work was commenced in June, 1870. Entering the gates, the visitor finds himself at the top of a flight of granite steps 20 ft. in width, leading to the Entrance Court, 60 ft. by 40 ft.; the front elevation of the building is 18 ft. high, and consists of five arches with



THE VESTIBULE.

terra-cotta columns and enrichments. From the Entrance Court, the Entrance Hall, which is 80 ft. by 45 ft., is entered through three doors: from the Entrance Hall there are three corridors, the principal of which is the Aquarium proper, 220 ft. long; on either side are the tanks, 28 in number,

varying from 55 ft. by 30 ft., to 20 ft. by 11 ft. 6 in.; one of them being one hundred and twenty feet in length.

The Aquarium is "a new pleasure" at Brighton, and one that will contribute largely to the prosperity of that prosperous town. If a rate were levied on its inhabi-

tants for the maintenance of this vast attraction, the tax would be only just; for, beyond question, many thousands of pounds will be spent there by the health or holiday-seekers of all England. If the whole of the cost of the building, which, we are told, is over £70,000, had been defrayed by the town, the town would have been recompensed largely. Brighton has fewer attractions—including the country eight or ten miles round—than any other sea-bathing place of England. Hitherto it has mainly depended on its two piers for pedestrians, and its "Downs" for equestrians; it has really nothing else. Ten or twelve miles away you may find sources for thought—ancient remains, venerable castles, and lovely woods and dells; but in Brighton proper—nothing. The Aquarium was therefore exactly what that much-frequented, if not very fashionable, town wanted, and which it has obtained under the most favourable circumstances.

If its rulers and governors do not appreciate this enormous boon, and strive by every possible means to sustain it, all we can say is, that they are equally unwise

and ungrateful. Of a surety, within the next four or five years, there will be a dozen such establishments in the several ports of the kingdom: Brighton will not long be without rivals.

It is, however, less with the Science than the Art of the Brighton Aquarium that we have to do. It is a pleasure to know that its Art is of a right good order; the structure is too low to give the architect much scope, and that evil might have been easily avoided—a greater height, say of 5 or 6 feet, would have been of immense advantage, while it could have done no possible harm; it would have been looked over by all who walked on that part of the east cliff which leads from the Steyne towards Kemp-town. Nowhere could the view of the sea have been interrupted; but if it had been, the evil would have been a small matter, considering the long line of three or four miles of drive "by the sea."*

As it is, the best has been done that could have been done. Descending several stairs, lined with graceful *terra-cotta* vases, examples of Art-manufacture, the works of

to this particular feature of the Aquarium that we desire to direct the special attention of our readers, not only because it adds very greatly to the attractions of the place, but as a model for all other undertakings of the kind wherever executed, and as evidence of what may be done in the way of grace and picturesque beauty in private grounds, small as well as large, and in extensive or moderately sized conservatories and ferneries.

Mr. Pulham is well known: we have, from time to time, engraved many of his productions in *terra-cotta*—vases principally, and fountains; but for some years back he has also devoted himself to works such as that we are describing—often on a far more important scale, as in the grounds of Mr. Bessemer, at Denmark Hill, and notably in the park at Battersea, on which time has had its improving influence. At Brighton he has been confined for space; yet he has done wonders, considering the few advantages he possessed as to height, length, and breadth. His supremacy above all other "decorators" of this order he owes chiefly to his extraordinary imitations of sandstone, which, we believe, is a coating of cement and sand, mixed by some peculiar process, and laid over common stones, burs, flints, &c.; the mixture, be it what it may, is so pure as not in the slightest degree to prejudice the water that passes over it, or to injure the plants that grow among and about it; while its appearance is so natural as easily to deceive the uninitiated, and, indeed, the eye of the geologist. We were told that the men of science who assembled at Brighton in the summer expressed surprise where he could have obtained blocks so large, and they were not undeceived until after a careful examination. It is made to assume the various textures and colours of actual sandstone, the colours being in the substance, and not merely laid or painted on.

Obviously these blocks may have the most picturesque forms; vacuums may be left *ad libitum*; hollows to hold soil for ferns and other rock-growths; here one may be rounded, and here one pointed; a mass may be in this place, and a bold projection in another; interstices for planting being judiciously left wherever they can be most effective; while water may be made to fall from the summits, winding about fantastically yet naturally, rushing over caves or dripping through mosses, terminating in rugged pools where fish harbour, and running in narrow rivulets, or through broad channels in which flourish the flower-weeds of the lake and river.

This is exactly what has been done at Brighton on a comparatively small scale, and at Mr. Bessemer's and in other places on a large plan. These it may be our pleasant duty to describe hereafter. At the Aquarium, seats are placed at the east end, just outside the music-room, whence the whole effect of this fernery is seen at a glance. The water falls over a massive rocky brow (as shown in the engraving), winds about, forms pools, and runs off through small channels. The several interstices are even now richly planted with ferns—young as yet, but giving abundant "greenery," and destined to grow so that they will clothe the whole with verdure, and require trimming rather than nursing. What now exists is very charming, but by no means what it will ultimately be.

We show that the Aquarium is not the only attraction which "the Aquarium" contains; it will be obvious that much study, experience, and knowledge, combined with natural taste, are required to render ferneries of this kind more than merely agreeable;



THE FERNERY AND WATERFALL.

Mr. Pulham (with most of which engravings have made our readers familiar), we enter the vestibule; leaving to the left a very handsome apartment, where refreshments—and, indeed, dinners—may be had. The vestibule is large, supported by *terra-cotta* pillars. Out of this leads a passage to the walks on the roof, to which there is an entrance for invalid chairs, where they may be moved about, and another passage, on either side of which are the fish-tanks. Here we meet with some pillars appropriately and very beautifully carved in stone by Mr. Pender—works that should be carefully examined—they require and deserve it; they are examples of refined Art, rather too much in the shade to be rightly appreciated, but which exhibit great ability on the part of the artist. In another corridor are some of Messrs. Ransome's excellent specimens, in artificial stone.

Each tank, entirely open, or rather enclosed by huge sheets of plate-glass, is lined at the back and at the sides by picturesque ledges of rock-work, judiciously and very tastefully constructed, with wisely arranged interstices for the fish, wherein, perhaps,

they hide too much, but which give them shade and consequent health: fish, like all other created things, must have retirement and rest. In time, the rocks will be partially covered with *conserva*, and the *actinia* will soon cling to them as homes; they have partially done so already. The rock-work, as well as the other work we shall presently describe, is entirely the design and construction of Mr. JAMES PULHAM, of Broxbourne. They advance indubitable claims to rank as examples of picturesque Art.

At the end of the broad passage, on either side of which are the enormous tanks, is one of the most impressive, most effective, and most refreshing sights to be seen anywhere—rock-cliffs, ferneries, and waterfalls: that is also the work of Mr. Pulham; and it is

* Mr. E. Birch, "designer and constructor of the Brighton Aquarium," who is entitled to the highest praise for the manner in which he has carried the work through from beginning to end, in his original plan (which may be seen in the present building), had proposed to do that which might have been easily and most beneficially done. If it had been, the structure would have been greatly better than now it ever can be. Unfortunately local interests were supposed to be interfered with: he was arrested in his progress—a manifest evil not only to the Aquarium but to the town.

clumsy or ill-educated hands and minds would make them confused and out of harmony: attempting too much is to be avoided, as well as doing too little. In all the works executed by Mr. Pulham, the just medium has been aimed at and reached. Those that are in private grounds can be examined by few; those at Brighton will be seen by hundreds of thousands; time will be continually improving them, and we do not doubt that the verdict of the public will be that of the Brighton Aquarium Company—“entire satisfaction.”

We may heartily congratulate Mr. Lord on the triumph he has so far achieved; he is keeping the fish in good health, and daily augmenting their number; studying his “business” with thought, care and integrity of purpose; deriving all the aid he can from the established aquaria at Berlin, Hanover, Havre, and Boulogne, and giving a good example to the many works of the kind we may look for with hope and confidence in several of the sea-ports of England. In time we may—aided as we shall be by such men as Mr. Lord and Mr. Buckland—know as much about the fish of the sea as we do of the birds of the air; and that which has hitherto been an amusement—or, at best, a pleasant study—may be prodigious in the amount of good it will confer upon the community. Brighton will have special cause to be thankful for, as well as proud of, this addition to its attractions; and if the people, or rather the authorities, of that popular and populous town do not fully appreciate its value, they must be very shallow administrators of its many and grand resources for the benefit of its inhabitants as well as the public.

The fresh-water aquaria are now beginning to assume a completed form; already, as we learn from the *Brighton Herald*, that department is rapidly filling: “In one of the tanks, are two splendid jack, a bull-head trout, &c. The jack are as yet quiescent: they seem contented and happy; but who shall answer for their voraciousness, if excited! The bull-trout, located with the jack, seems able to take care of himself; but the ultimate end of the pretty little perch there may be safely predestinated. The most interesting of the fresh-water fish are, however, the carp. There are several varieties; but the beauty of some of the specimens surpasses anything of the kind we have ever seen. Their colour, if we may so describe it, is a golden crimson of the richest dye; but, heightened as it is by contrast with the white body of the fish, no description can afford a just idea of it; to use a stereotyped phrase, it must be seen to be believed. Among the carp is one of pure white, which has a double-tail, of singular conformation. Most of these fresh-water fish were presented to the Aquarium by Mr. Wilson, of Fletching, who gave permission to Mr. Lawler to drag the pond on his estate.”

No doubt other gifts will arrive in due course; every British fish, of the river, lake, and pond, will soon be represented. In the Thames alone, there are twenty-seven different sorts; many of them are seldom seen, and more rarely caught; among them are the lamprey and the lamprey; with prodigious eels; we saw one that weighed no less than eleven pounds; and once caught a barbel at Teddington twelve pounds in weight. The fresh-water aquarium will, in time, rival that of the sea-water; already, indeed, it does so to some extent.

S. C. HALL.

LIBRARY AND MUSEUM OF THE CORPORATION OF LONDON.

THE opening of the new Library and Museum which the Corporation of the City of London inaugurated on the ancient festival of the 5th of November, demands more space to do it justice than we can by any means afford in our present number. The noble building, completed in a couple of years, at a cost of £50,000, exclusive of the value of the land, reflects the utmost credit on the City architect, Mr. Horace Jones. The energy and perseverance that have placed adequate funds at the architect's disposal have been mainly those of Dr. W. Sedgwick Saunders, the chairman of the library committee, who, in fact, the father of the institution. It will be a graceful acknowledgement in the proper source, of an effort which has produced results of unusual value, if some honorary augmentation, as heralds would say, is made to the escutcheon of Dr. Saunders.

The collections exhibited on the occasion of the opening, and from the 1st to the 23rd of November, are such as to give no ordinary idea of the wealth, taste, and public spirit of the worthy citizens who have illustrated their own names, as well as their native city, by the pursuits of their well-occupied leisure hours. Mr. Anderson Rose exhibits nearly one thousand engravings, which are of extraordinary value both as illustrative of the history, and of the art, of engraving, and of the biography of many of the most famous personages of modern history. Mr. Alfred Morrison has contributed a selection from his collection of engravings, three hundred and sixty-seven in number. When we mention the fact that this selection comprises twenty-five engravings by Raimondi, including an impression of the ‘Adam and Eve Eating the Forbidden Fruit,’ which is believed to be unique, in the state of the plate; twenty-five by Albert Dürer, including ‘The Knight and Death’ (called in the catalogue the ‘Knight of Death’), the ‘Melencolia,’ and eight lovely prints of ‘Virgin and Child;’ and twenty-four by Rembrandt, including ‘The Hundred Guilder,’ in its second state, on thick China paper, with margin; it may be imagined what sort of a collector London boasts in the person of Mr. Morrison.

Third in the portly volume, printed by way of catalogue, is a selection consisting of about a twentieth part of the unexampled collection of prints and drawings made by Mr. John E. Gardner, illustrative of the topography, and thus, incidentally, of the history, of London. We believe this collection to be not only alone, but without a second. The Strawberry Hill collection, the Stowe collection, the Wellesley collection, and many of inferior note, have all been grasped by Mr. Gardner, when in dissolution, for this one element of their contents. In addition to this, he has had made, at his own expense, a large series of pencil and water-colour drawings of the same character. Whenever, for a quarter of a century past, a bit of old London has been about to be irrevocably swept away, the faithful piety of Mr. Gardner has been present to secure a portrait. This gentleman will be regarded by posterity as a national benefactor. We trust that some plan may be devised for, at the same time, perpetuating his name as the founder of such a Museum, and securing the fruits of his labours to the country.

Paintings and gems were displayed by Mr. J. Cook; armour, antiquities, plate, coins, paintings, medals, by various exhibitors; medals by Mr. Wyon; Autographs by Mr. C. Reed, M.P.; a set of engravings of the Wouvermann gallery, by Mr. H. H. Nissen. The result of a year's effort at South Kensington was rivalled by the contributions of a dozen magnates of the City of London from their own private collections.

We congratulate Mr. W. H. Overall, the librarian, on the clear and lucid arrangement and valuable contents of the catalogue. It is a beautiful specimen of typography, from the press of Blades, East, and Blades; and will be a necessary book for all Art-libraries. Some interesting information as to the City companies is to be found in the volume.

SELECTED PICTURES.

FROM THE PICTURE IN THE SCUOLA DI SAN ROCCO, VENICE.

THE CRUCIFIXION.

Tintoretto, Painter. A. Schultzeis, Engraver.

VENICE may be considered a vast gallery of the works of Giacomo Robusti, better known in the world of Art as Il Tintoretto, a name he acquired from having been the son of a dyer. There are few public buildings of any kind in the glorious old city which are not adorned by pictures from his wonderfully facile hand and imaginative mind—from a single portrait, to canvases that may be measured by yards, and which are crowded with figures one is scarcely able to enumerate for multitude. The picture here engraved, for example, is forty feet in width. It was painted for the community of the institution in which it is still to be seen, the Scuola di San Rocco, or St. Roch's, one of the numerous charitable Societies founded centuries ago in Venice, and yet remaining.

‘The Crucifixion,’ has always been regarded as one of his grandest productions, showing in a remarkable manner his power of invention, even to a wild extravagance, and his extreme boldness of execution; while at the same time it exhibits, in its drawing, his knowledge of the human figure. One has but to examine in detail our small engraving, to discover what a wealth of material is crowded into the composition, and what strange fancies make up no small portion of the awful scene. To attempt any analytical description would occupy far too much space here. The late T. Phillips, R.A., says, in one of his lectures delivered in the Royal Academy, that Tintoretto's pictures of sacred subjects in St. Roch, “exhibit a combination of extraordinary power, and weakness in the control of it; or rather an abandonment of the attempt, such as sets all criticism at defiance. The freedom of his execution, and the beauty of his tones of colour, are worthy of being added to the grandeur of design of M. Angelo.”

ART IN THE PROVINCES.

NEWPORT, I.W.—We noticed last month the gift of a large marine-picture to the Corporation of this town by Mr. Vivian A. Webber, of Ryde. This liberal present is, we understand, to be followed by others; namely, a companion-picture, ‘Yachting,’ to be painted, it is presumed, by the same able artist, Mr. Fowles, of Ryde; and a donation of books relating to Art, to the value of fifty guineas. The latter are intended to form the nucleus of an Art-library in Newport. Mr. Webber's interest in Art is evidently something more than personal gratification: we should be glad to record similar instances of munificence in other towns; they would open up bright prospects for painters and others. The Ryde School of Art has lost the services of this gentleman as its president; from circumstances, the exact particulars of which have not reached us, he has felt that he could no longer hold the position so as to be of use to the institution he aided so effectually to establish, and he has consequently resigned. This can but be matter of regret to all concerned.

WORCESTER.—The Committee of the City and County Fine Art Association has issued its report of the result of the exhibition recently held in Worcester. It was chiefly a “loan” exhibition; and the receipts for admittance so far exceeded the expenditure of every kind as to leave a considerable balance in the hands of the treasurer. As this is the first year of operation, the result augurs well for the future.



A. SCHULTHEIS, SCULPT

TINTORETTO. PINXT

THE CRUCIFIXION.

FROM THE PICTURE IN THE SCUOLA DI SAN ROCCO, VENICE.



MINOR TOPICS OF THE MONTH.

ROYAL ACADEMY.—The lectures at the Royal Academy for this season are arranged to commence as follows:—*Anatomy*, Professor Partridge, November 4; *Chemistry*, Mr. Barff, November 28; *Painting*, Mr. Cope, R.A., January 2; *Sculpture*, Mr. Weekes, R.A., February 10; *Architecture*, Sir Gilbert Scott, R.A., March 4.

GRAPHIC SOCIETY.—At the recent annual general meeting of the Graphic Society the following artists were elected members:—P. F. Poole, R.A., G. D. Leslie, A.R.A., E. Hayes, R.H.A., T. Cottier, and H. Carter, *Painters*; J. B. Philip, *Sculptor*; H. Currie, *Architect*. Mr. Foley, R.A., was again unanimously re-elected President for the two ensuing years. It was also resolved that ladies be invited to attend the *conversazione* on the 9th of April, 1873. The dates of meeting for this session were fixed for November 13, December 11, January 8, February 12, March 12, April 9. Thus the first *conversazione* of the society was held on the 13th ult., when, among the works exhibited, were three oil-paintings by Blake, powerfully illustrative of the peculiarities of that artist. Portfolios of drawings, and works by Messrs. Hayes, McKewan, Watts, R.A., Topham, Palmer, Teniswood, Field, Hine, Frupp, and others, mainly contributed to the display of the evening.

SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS.—The society has elected Captain J. Britten as chairman, and F. R. S. Temple, M.A., deputy-chairman, for the season, 1873. At a meeting for the election of these officers, it was announced that Mr. George Browning, honorary secretary, has done much during a recent tour in Italy and France to develop the system of foreign correspondence on matters of Fine Art, proposed by the Council of the society.

THE PHOTOGRAPHIC SOCIETY.—The society has held its annual *conversazione*, prior to its exhibition, which is now open at No. 9, Conduit Street. The society claims for the photographs exhibited this year, that their superior excellence is due rather to increased skill and knowledge of what is wanted to produce certain effects "than to any strides having been made in any new direction." However the effect may be attained, it is certain that something approaching perfection in photography has been arrived at, and that the society is able to show as the production of its members some beautiful works of Art. Among the principal exhibitors are Mr. Bedford, Messrs Robinson & Cherrel, of Tunbridge Wells, Mr. Rejlander, Mr. Mawdaley, Mr. Piercy, Mr. Abney, Mr. Mitchell, Mr. Vernon Heath, and the Hon. Stuart Wortley. The exhibition is certainly not an advance on those of a similar kind that have preceded it.

THE LATE INTERNATIONAL EXHIBITION.—Messrs. A. B. Daniell, Richard Attenborough, and Alfred J. Copeland have addressed a letter to the *Times*, protesting against "the unwise policy of holding continuous exhibitions." We have expressed a strong conviction to that effect—at least, in so far as the year 1873 is concerned. Far better it will be to have no exhibition, than one that will do no credit to any party, and certainly will not "pay." We appeal from the managers to the Commissioners, some of whom we may hope will reason on the matter, and hear the public voice. The three gentlemen referred to state their objections to "borrowing jewels and other objects," which they deem out of harmony with the purpose for which International Exhibitions

were established. But what would the late Exhibition have been without them? As a mere show of beautiful and wonderful things, there is the Museum over the way, where loan-collections may be, and are, grand attractions and great teachers. We expect that Museum will be the chief lender next year; indeed, if there were any means of joining the two, the good and the bad, such a course might be very desirable. We may safely anticipate that no Art-manufacturer of repute, British or foreign, will contribute to the Exhibition of 1873. We confess we cannot comprehend the following announcement:—"At the recent International Exhibition the sales of works of Art and other objects effected through the agency of the price-clerks appointed by her Majesty's Commissioners amounted to the following:—British works of Art, &c., £4,410; foreign works of Art, &c., £6,180: total, £10,590."

The death of two artists—both well known in times gone by—Mrs. W. Carpenter and Mr. W. Fisk, occurred after our "obituary" sheet was at press. We must, therefore, postpone till next month any notice of them and their works.

MESSRS. AGNEW have exhibited at their gallery, Waterloo Place, a most interesting series of sketches and drawings, made in the Holy Land, in Egypt, and Nubia. They are admirable as works of Art, and are evidently faithful copies of places that cannot be copied too often. They are in number seventy-four, and were "taken on the spot" by Mr. H. A. Harper, an accomplished artist, who accompanied the Earl of Dudley to the East.

THE NEW BRITISH INSTITUTION IN NEW BOND STREET.—We are compelled to postpone notice of the very interesting exhibition which has been again opened in this gallery.

ALEXANDRA PALACE AND PARK.—The purchase of these grounds has now so many earnest and powerful advocates, that we must believe in the probability of their being secured for "the people." The late Lord Mayor is one of the warmest supporters of the scheme. In a recent letter addressed to the *Times* he thus comprehensively—and, indeed, eloquently—sums up the advantages that may be looked for:—"Sufficient attention has scarcely been directed to the fact that the preservation of the park—desirable and important as it is—is very far from being the sole object of the supporters of the enterprise. As an arena of varied and healthful recreation and enjoyment, as an institution in which instruction in the most comprehensive sense will be combined with amusement, as a practical educator of tastes and habits, as a counterpoise to the debasing and ruinous 'pleasures' to which numbers—perhaps the majority—of our working masses are unhappily addicted, and as a powerful agent for the accomplishment of many objects conducive to the welfare of the people, the park and palace, conducted on the principle contemplated by my friends and myself, would be invaluable."

THE STATUE OF THE PRINCE CONSORT, destined for the Holborn Viaduct, has been successfully cast in bronze, and will, it is presumed, be erected in its place before very long. It is an equestrian figure, the work of Mr. C. Bacon.

Mr. E. W. COOKE, R.A., has been engaged on an illustrated work, with descriptive text, which, we understand, will shortly be published by Messrs. Longman and Co.: it is called "Grotesque Animals Invented," a singular subject for a marine-painter to take in hand.

GREENWICH HOSPITAL.—A portrait of the late Rear-Admiral Sir James C. Ross, the distinguished Polar navigator, has been placed in the Painted Hall of the Hospital. The cost of the picture was defrayed by subscriptions of naval officers and men of science, as a record of the admiral's great achievements in geographical discoveries, and the advancement of science in both polar regions. It has been publicly stated that so large a collection of valuable historical pictures relating to our naval exploits has accumulated in the hands of the Board of Admiralty, that it is proposed to annex the Banqueting Hall to the Painted Hall for their reception, and that during the next session of parliament application will be made for a grant to carry out the plan.

A MUSEUM FOR SOUTH LONDON is contemplated; and a meeting of inhabitants has been held for promoting the object. A site has been found where the Rectory of St. Mary's, Newington Butts, now stands: this house will be demolished when the new parish-church is erected.

THE CRYSTAL PALACE PICTURE-GALLERY.—It is pleasant to state that two more of the pictures, to which prizes were awarded, have been purchased; viz., Gill's very beautiful painting of 'A Waterfall in South Wales,' and 'An Autumn at Fontainebleau,' by L. W. Desanges. Thus twelve of the works to which prizes were awarded have been sold. There have been very many other sales from the Collection, Foreign and British; the Gallery is now much frequented by collectors.

IN "THE SPECIAL GALLERY FOR LOAN COLLECTIONS," at the Crystal Palace, are now exhibited the sketches by John Leech; that they are of great interest there can be no question; whether it would be desirable to obtain them by purchase for "the nation" is another matter. The attempt to do so is termed "a patriotic movement;" we cannot say why. To aid the sisters of the artist may be a public duty, and few have a better claim to one of the Crown-pensions; but these pencil-sketches would be no acquisition to the country. They are exceedingly clever; as specimens of sudden thought put upon paper, perhaps they are among the best things of the kind that have been produced; but that is not enough to justify a project for placing them in our national gallery; we should first ascertain if the trustees would accept them. One thing, however, is certain; these drawings (or sketches, or first thoughts (nine-tenths of them are little more than pencil scratches) will be a great attraction at the Crystal Palace, and we congratulate Mr. Warr on obtaining them. If there be many who consider that the collection ought to be made national property, they will now have an opportunity of forming judgment; we shall heartily rejoice if a sum sufficient for their purchase can be raised, no matter what is done with them afterwards. In number they are upwards of one thousand, evidencing large industry as well as great genius.

THE CHRISTMAS CARDS of Messrs. Marcus Ward and Sons, of London and Belfast, have been issued. They are of very great excellence; contrasting the poetry as well as the Art with the publications of no very long time ago, we are more than satisfied. The pen and the pencil have both been well employed; the one is written by authors of "approved" position, the other consists of pictures of great merit by artists who have rare skill in designing; no doubt they are chiefly Irish; for Messrs. Ward have educated a number of young

men and women, whose natural abilities have been fostered by judicious training, and who now take the lead in productions of "that sort." Thus a new trade has been introduced into Ireland, and students in that country are enabled to compete with the best producers of Germany and France: indeed, to excel them. There may be less of grace, and, perhaps, of artistic effect, the result of slight and rapid touch, in works by the Irish artists; but there is more of thought, power, and solidity of treatment. We are considering these Christmas cards as pictures, and such they are, pictures of much importance as teachers of Art, though toys for a season; we might select from the mass we have examined several that would do credit to artists who hold high rank. Moreover, as examples of printing—we presume, by the chromo-lithographic process—nothing better has been issued; Messrs. Ward have surpassed all competitors in this class of work, and supply, we believe, nine-tenths of the dealers throughout England. It will be seen what Irish talent, skill, and enterprise can achieve, and supply additional evidence of what Ireland may be when "agitation" ceases, and permits prosperity to be "at large" in that country.

A PORTRAIT OF C. B. VICARS, ESQ., Colonel of the 2nd City of London Rifles, has been presented to his lady with some ceremony—the ceremony having taken place at the Guildhall, the Lord Mayor presiding. It was subscribed for by the corps, who were, of course, present on the occasion. The portrait is painted by Captain Mercier, who is said to be an excellent volunteer officer: we know him to be an admirable artist, who holds high, and deservedly high, rank among the portrait-painters of the country. The newspaper reports describe it as a striking and effective likeness; we are quite sure it is a valuable picture, eminently entitled to the praise bestowed upon it by the Lord Mayor and other witnesses in attendance.

DULWICH COLLEGE.—It is welcome news that the Governors are about to make provision, "with the sanction of the President and Council of the Royal Academy," for the preservation and custody of the beautiful collection of works of Art in the Picture-Gallery; and that after defraying expenses, "the Governors shall, out of the remaining income of the Trust, provide for the instruction of boys and girls in drawing and designing, and otherwise for advancement of Education in Art." The College has been for many years a "silent sister": the present head-master is an enlightened gentleman of large acquirements: he has set himself to the task of wise reforms, and although the Picture-Gallery may not be in his department, no doubt the spirit by which he is animated, influences all who have the direction of studies in the College.

M. RIMMEL is scattering far and near his Christmas toys; long ago he so much improved upon these pleasant memorials of a time of the year when cheerfulness becomes a duty, as to make them really works of Art. Those whose memories go back half, or even a quarter, of a century, can remember them only as, for the most part, repugnant to taste, things to be forgotten—the sooner the better; now they are positively Art-teachers. Examine any one of these statuettes, the charge for which is seldom more than sixpence: they are German work, principally issuing from the ateliers of Fleishmann of Sonneberg: here is a stately gentleman; here a genuine fox-hunter; here a jolly sailor; in fact the variety is prodigious; each is

perfect as a model of true Sculpture-art. Of the "crackers," almost as much may be said: some of them, when opened, supply fans; others scent-bottles; others pretty pictures, correctly drawn and skilfully coloured; others artificial flowers, so good as to be well suited for drawing-room vases: one marvels how matters of so much real beauty can be produced at so little cost. M. Rimmel's main efforts, however, have been directed to the production of greeting cards for Christmas; these are chiefly of French design, graceful and effective; drawn in many instances, especially where flowers are grouped, by a master-hand. The issues of the Season 1872-3, including an almanac, into which is introduced fancy portraits of heroines of the German poets, are certainly in advance of those of years preceding, not only as regards novelty, but as concerns Art. There will be no merry-meeting at Christmas that may not derive instruction, as well as amusement and enjoyment, from these toys for the young and for the old.

SAMUEL TAYLOR COLERIDGE was born one hundred years ago; he was educated at Christ's Hospital; and the present scholars in that renowned school have determined to celebrate the fact "by a memorial (some commemorative group in silver or bronze) to be held each year by the ward that has most distinguished itself." This seems to us but a poor and pitiful recognition of the great poet; to keep a bronze group for a year upon a boy's chimney-piece—in a ward! Would it not be wiser to honour his memory by placing some tribute on his neglected grave at Highgate? It is not without a mark, as the grave of Leigh Hunt was, until a subscription removed the reproach; nor is it tumbling down, as was the head-stone above the remains of Charles Lamb, until half-a-dozen sympathizing friends repaired it; but a fitting monument is needed: to erect such a work would be to confer honour on all who aided.

AN EXHIBITION OF FINE AND INDUSTRIAL ART was opened last month, for a few days only, in the pleasant suburban village of Enfield, under the presidency of Lord George Hamilton, M.P. The spacious riding-house of Col. Somerset was appropriated to the purpose; and it was well stocked with works of varied character, very many being contributed by the local inhabitants. Prizes were awarded for excellence in objects of luxury and utility.

THE LORD MAYOR distributed the prizes awarded by the Turners' Company to English workmen and apprentices who have sent in the best specimens of hand-turning.

THE MANSION-HOUSE FUND for raising a national memorial to the Prince Consort has been closed, and a report forwarded to her Majesty. A letter of acknowledgment has been received from Sir Thomas Bidulph, conveying the Queen's grateful thanks to those who have laboured for the completion of a work "which has been watched with affectionate interest by her Majesty, and which has been executed in a manner entirely worthy of the objects for which the public so liberally subscribed."

MESSRS. WARD AND HATCHWELL, naturalists, of Piccadilly, have given a new feature to their Art—that of preserving the outward aspect and character of animals. The name of "Ward" has long been honourably associated with that interesting branch of natural history, and any information comes from him with a strong claim to consideration. They have endeavoured to utilise the skins of animals and birds, and their museum contains many striking and

interesting proofs that they have succeeded. Chief of them are lamps. Instead of the usual vases they introduce bird-skins, full and perfect in plumage—the owl, the eagle, the scarlet ibis, the golden pheasant, and the bird of paradise; and for hall-lamps, bears, monkeys, and leopards. There are several other adaptations, such as "game covers" for the table; fire-screens, in which between two sheets of plate-glass humming-birds are introduced; rugs of the natural fur; even for ladies' hats there is veritable plumage; while heads and wings of tiny humming-birds are made into brooches and ear-rings. It is difficult to convey an idea of the effect of these borrowings from nature; certainly they are very remarkable, and no doubt would startle those who sat beside them, to eat or read;—we allude mainly to the lamps, though they form but one of a dozen such adaptations. Messrs. Ward have made them really refined objects of Art, not merely curious and novel and interesting.

TINTERN ABBEY ON THE WYE.—Our "voyage" down the romantic Wye, and an hour of moonlight in the most charming of monastic ruins, have been forcibly and very agreeably called to memory by a large picture of the scene, painted by Mr. W. H. Davis, a young artist of right good promise. It will not be exhibited, and therefore we notice it. It is a commission from an eminent Art-patron—Henry King Spark, Esq., of Darlington. The picture is named 'Timber Carting': a waggon, so laden, occupies the foreground; the horses are being admirably painted. The abbey is somewhat distant on the river's bank; the Wye, "thou wanderer through the woods," is very true to nature, as are the trees and the various other accessories. We examined the very meritorious work of Mr. Davis in his *atelier*, where also we saw two smaller, yet not small, pictures—a view near Monmouth, and another near Chichester—commissioned by Robert Robinson, Esq., another collector of English paintings, to whom young aspirants for fame are much indebted.

ART-UNION OF LONDON.—Mr. A. Willmore is making progress with his large plate of 'Landing Fish at Egmont,' from the picture by Mr. E. W. Cooke, R.A.: judging from an etching-proof that has come before us, subscribers to the Art-Union, for whom the engraving is intended, will have a very attractive print.

ILLUMINATED WOVEN BOOK-MARKERS.—We have frequently—indeed, annually, for some years past—referred to the very graceful and interesting productions of Mr. Thomas Stevens, of Coventry. There are few persons who are not in a measure acquainted with them, for they are now seen "everywhere," and are certainly in very extensive use; their small cost, as well as great beauty, rendering them highly popular. His loom sends forth a variety of other objects of the class; they are all in pure taste, and of refined finish—admirable examples of weaving, and good specimens of Art. He has added to his issues several Christmas-cards and sachets; these also are of considerable excellence. They, and the book-markers especially, must be produced in immense quantities to enable the producer to sell them for prices so apparently insignificant. Of the book-markers there are upwards of four hundred "for choice," generally costing sixpence each, and seldom rising above one shilling. Ten years ago, when the manufacture was in its infancy, we anticipated "advance;" it is pleasant to know we have not been disappointed.

REVIEWS.

HISTORY OF SCULPTURE, FROM THE EARLIEST AGES TO THE PRESENT TIME. By Dr. WILHELM LÜBKE, Professor of Art-History at the Polytechnicum at Stuttgart. Translated by F. E. BUNNETT. With Numerous Illustrations. 2 Vols. Published by SMITH, ELDER, & Co.

THOUGH the first edition of this history appeared in its original language more than nine years ago, and the book has reached a second edition, it has not found its way into English till now, so far as our recollection and researches assure us. We offer it a cordial welcome, not less for its own intrinsic value than because it is a fitting supplement to Dr. Lübke's previous volumes, "The History of Art," also translated into our own language by Fanny Elizabeth Bunnett, of which a notice was given in our Journal for 1869. In that work the art of sculpture was not altogether ignored, but it formed a comparatively insignificant portion of a history which comprised in it almost every element coming within the range of the Fine Arts.

The success of the first edition of the "History of Sculpture" on the Continent induced the author, as he remarks in his preface to the new edition, to subject his "work to a thorough revision, to fill up former gaps, to remove inequalities of treatment, and throughout to strive after greater finish, both as regards subject and form. Above all, I have enlarged and revised the antique sections, in which the result of recent researches, as well as my own continued studies, have been turned to account. A special section on the plastic lesser Arts of the ancients have (*has*) been added."

After a brief introduction, having reference to the nature and the course of the development of sculpture, Dr. Lübke traces out the chronological history of this Art from its earliest known period, as found in the remains of Oriental sculptures, consecutively through the ancient examples of Greece and Italy, to those of the Middle Ages; terminating the last at the fourteenth century, from which period he dates the sculpture of modern times. These epochs he again subdivides, so far as they admit of his doing this, into schools and nationalities; thus the progress and the decadence of the Art in any country are rendered perspicuous.

Speaking of the character of Egyptian Art, and comparing it with the mystical representations of the ancient Indians, the author takes this view of it. He says—"With contemplative races, such as the Indians, the gods form the central point; with practical, acting nations, such as the Egyptians, man occupies this position. Secular life, the history of the state, that is of the ruler, is the subject of representation; it inspires the artists, and covers the monuments with its thousand-fold detail. Celestial life casts only a reflection on this present existence, and the gods are only introduced in their relation to the life of the Pharaohs; while, in depicting superhuman nature, mythological emblems of the natural events of the country (Isis, Osiris) are mingled with an old worship of animals, giving rise to the most varied forms of the few traces of fantastic caprice exhibited in the usually sober and intelligent character of the Egyptians." The same line of argument may be carried through the entire history of Art, which everywhere has shaped itself to the religious or the social character of the peoples; providing for their requirements, whatever these may have been, and meeting the demand, as it were commercially, by the supply. Hence we see, as a rule, the pantheistic art of Greece and Rome; the sacred art of Italy and Spain followed by that of the Flemish schools; the secular art of France; the domestic art of Holland, and of our own country at the present time.

In following out his history of Sculpture Dr. Lübke does not limit himself to statues and bas-reliefs, but has something to say about decorative sculpture generally, as in architectural work; and, in the chapter on "Antique Plastic Lesser Arts," he includes coins, gem-cutting, and what he terms "Toreutic Works," that is, metallic

objects of every kind in which rich ornamentation is introduced. In fact, nothing seems omitted that can legitimately be placed within the range of his subject, which he grasps most comprehensively and with a knowledge of all its highest attributes. The book, with its abundant illustrative examples, very carefully engraved, is a very valuable addition to the Art-literature of the day; while, from the pleasant unconventional style in which the narrative is written, it cannot fail to become a popular history.

We note that, when speaking of modern sculptors and their works, the author—like the Frenchman, M. Louis Viardot, in his "Wonders of Sculpture," reviewed in our Journal a few months ago—ignores the existence of the Art in England, except in the case of Flaxman; yet surely, if the names of no other able men could have been brought forward among our deceased sculptors, Bacon, and Banks, and Gibson, might have found a place in the list. It is scarcely fair to British Art to have it thus ignored. Perhaps, however, the Stuttgart professor has never visited us, and therefore knows nothing of what England could show him—some good works, at least, amidst a mass to which we would not particularly care to introduce him. But there are plenty of indifferent sculptors on the Continent, where the Art is fostered—we are ashamed to say—far more liberally than among ourselves.

PICTURES BY WILLIAM MULREADY, R.A. With Descriptions, and a Biographical Sketch of the Painter. By JAMES DAFFORNE. Published by VIRTUE & Co.

This is a large volume, intended mainly as a Christmas gift-book; and of all the productions of the season, it is, perhaps, the best—certainly the best we have yet seen. Nine engravings, in line, from the most popular pictures of one of the greatest artists of our age and country are no small boon; they are admirable works of Art, of unsurpassed excellence as pictures from the *burins* of the most distinguished British engravers: here we have among others, 'The Wolf and the Lamb,' 'Choosing the Wedding Gown,' 'The Last In,' and 'Crossing the Ford'—gems of our national galleries and of private collections. Mr. Dafforne has done his part of the work with very great ability; the biography is skilfully condensed, and written in a style thoroughly English: all the salient points in the life-history of the artist are given as a scrupulous and careful digest. He acknowledges his debt to Messrs. R. Redgrave and S. Redgrave's "Century of Painters;" but, in fact, much concerning Mulready—communicated by himself—is to be found in the pages of the *Art-Journal*. He was, however, very chary in speaking of his early history; there was always a mystery about the commencement of his career. We might be tempted into occupying much space by our personal memories of the painter; but we must be content to refer the reader to Mr. Dafforne's "Life" of him; it tells all that one would care to know of his public and private history.

KEATS'S ENDYMION. Illustrated by E. J. POYNTER, A.R.A. The Engravings by F. JOUBERT. Published by MOXON & SON.

There are few living artists capable of illustrating John Keats: but assuredly Mr. Poynter is one of them. He is a scholar as well as a painter; a poet also—with the pencil if not with the pen; and he is thoroughly able to comprehend the delicate mind and high soul of him who was called from earth when genius was only in the bud; the flower was destined to open in another sphere. During life, he was appreciated by few, and these were kindred spirits; such as Shelley and Leigh Hunt. Possibly he has been overpraised since his death: but it is unquestionable that he bequeathed to us a rich treasury of poetry, neither grand nor powerful, and by no means perfect, but of pure and refined beauty, sufficient to place his name among the foremost of those who glorified the early half of this century, and have been followed by none who are either rivals or competitors. "Endymion" is, of a surety, his best composition; it was written in 1818, in the anticipation of early removal, which was not

long delayed; it is tinged with sadness, if not gloom; yet it is full of sweet thoughts, occasionally cheerful, and now and then joyous. From the first—the opening—line so often quoted—

"A thing of beauty, is a joy for ever,"

to the last,

"Peona went

Home through the gloomy wood, in wonderment,"

there is abundant evidence of the great things the Poet might have done, had he been permitted to do them before his call from earth; the poem is rather a foundation for hope than satisfaction; an earnest of great things that were not to come.

The illustrations are six, they are line engravings, and very admirable specimens of the Art; M. Joubert, a Frenchman long settled in England, holds high professional rank, and he has been stimulated by the charming designs it was his business to multiply. Mr. Poynter has aimed at variety, and succeeded; so far, indeed, has it been his study, that one of his illustrations is a pure landscape:

"silver lakes

Pictured in western cloudiness that takes
The semblance of gold locks, and bright gold sands,
Islands and creeks, and amber-fretted strands."

The volume is a very charming and attractive Christmas gift-book; it might have been printed on better paper.

BELLS OF THE CHURCH: A Supplement to the "Church-Bells of Devon." By the Rev. H. T. ELLACOMBE, M.A., F.S.A. Printed for the Author by WILLIAM POLLARD, Exeter.

Mr. Ellacombe, the veteran campanologist, who has done more to elucidate and illustrate the history of church-bells than any other author, living or dead, and whose many works on the subject are the best and most reliable of any which have been printed, has just added to his reputation the crowning work of his long life, now before us. This last contribution is a goodly quarto volume of nearly four hundred pages, and more than the same number of engravings; and is devoted to every branch of the great subject on which it treats. First we have a capital chapter upon the present method of casting church-bells, and the poetry of bells; next, a chapter upon chimes and carillons; and, next again, one upon the origin of change-ringing and ringing societies, in which is given the whole history of the various societies of "College Youths," of "Schollers of Chepseyde," "Union Scholars," "Eastern Scholars," "Cumberlands," "London Youths," "Westminster Youths," and a host of others; this chapter offers a vast amount of new information, and evidences great research. This is succeeded by "The Law of Church-Bells," and "The Consecration of Church-Bells," which in turn are succeeded by a chapter on bell-literature, and one on ancient ecclesiastical hand-bells—*tintinnabula*—and another on large bells—*signa*. In these two chapters every possible information upon bells, from the smallest—only an inch across—of ancient times, to the "Great Toms," "Big Bells," and "Great Peters" of our own country and times; and foreign bells—the king of which is the great bell of Moscow, weighing nearly 193 tons, and measuring no less than 65 feet in circumference—is given, and fully illustrated. Mr. Ellacombe next gives what he calls "Miscellaneous Scraps," which is perhaps one of the most interesting parts of this valuable volume. In this, among a hundred or two other matters of equal interest, are the beautiful legends of the Limerick and other bells; the symbolism of bells; the influence of bells upon minds and upon popular feeling; the superstitions connected with them, and their supposed power in driving away evil spirits, thunder and lightning, and other calamities; customs connected with bells; exploits in ringing; costs of noted bells; bells in heraldry; and the stamps of founders in various counties. In the latter division a large number of very beautifully executed woodcuts of marks, monograms, letters, crosses, coats of arms, and devices of one kind or other are given, and so arranged as to be of constant use to the "bellologist"—to use a term occasionally met with.

We cannot close this brief notice without

again bearing testimony to the value of Mr. Ellacombe's labours, and to the excellence of all he has written upon the subject. We believe he is now engaged upon the church-bells of Somerset and Gloucester, and shall look forward with interest to their appearance.

ART-STUDIES FROM NATURE: For the use of Architects, Designers, and Manufacturers. Published by VIRTUE & Co.

These "Art-studies" have already found favour with readers of the *Art-Journal*: scattered through, it may be, a hundred of the monthly parts of that work, are the valuable contributions to Art-science of Messrs. Glaisher, F.R.S., F. E. Hulme, F.S.A., Robert Hunt, F.R.S., and S. J. Mackie, F.S.A., concerning "The Adaptability of Native Plants to the Purposes of Ornamental Art," "Seaweeds as Objects of Design," "The Symmetrical and Ornamental Forms of Organic Remains," and "The Crystals of Snow as applied to the Purposes of Design." Thus brought together into one elegant and beautifully printed volume, due honour has been accorded to the four eminent authors who brought their large attainments and the study of years to the aid of the designer; the foundation of their lessons being the grand teachings of nature. Such men are public benefactors: they benefit all human kind for all time. There is no class of Art-manufacture that may not derive valuable suggestions from this graceful volume; it is full of instruction and pregnant with profit to those by whom it is read and studied.

THE FIRST BOOK OF BOTANY. By JOHN HUTTON BALFOUR, M.D.A. Published by COLLINS, London and Glasgow.

This, although a cheap, is a good book: it is but an introduction to botany, but may gratify the advanced student as well as the "beginner;" for it is very comprehensive, not only as regards the anatomy and physiology of plants, but with reference to the comparatively minor matters which never fail to excite deep interest. Every point in the nature and character of plants is treated in simple language that any reader may understand; while the treatise is so amply illustrated by engravings as to leave literally nothing unexplained. In most cases the structure of leaves and flowers has been magnified: often that which is of vital importance is so small as not to be distinguished by the naked eye: passed under the microscope its marvellous beauties are developed, and we find evidence of the full harmony of all created things. Mr. Balfour has done his work well—his little volume is a text-book for "beginners." Each chapter or division is followed by a string of questions.

SCENES AND CHARACTERS OF THE MIDDLE AGES. By the Rev. EDWARD CUTTS, B.A. Published by VIRTUE & Co.

Readers of the *Art-Journal* are familiar with the contents of this most interesting and most useful book; various articles from the able pen of the accomplished author have been published from time to time during many years past; they are now collected to one very graceful volume, carefully arranged and revised, with many important additions, and illustrated by one hundred and eighty-two engravings on wood. Here, then, we obtain much valuable information concerning the monks, the hermits, the pilgrims, the minstrels, the knights, and the merchants of the Middle Ages—the thousand and one matters that appertain to them. Mr. Cutts, though a very learned man, deeply read in the lore of past centuries, has laboured, and successfully, to produce a popular work that shall interest all, of every class, who desire to obtain knowledge without the difficulties by which it is often embarrassed. Few productions of its class are better calculated to become favourites with ordinary readers, while it will fully satisfy those who have deeply studied the subjects of which it

treats. It is an honour to any periodical work to have commenced and carried out a plan so important and so perfect.

STORIES FROM ENGLISH HISTORY, DURING THE MIDDLE AGES. By MARIA HACK. Revised by DAVID MURRAY SMITH. Published by VIRTUE & Co.

The old who were once young will remember these stories as the delights of youth half a century ago. Maria Hack was the friend of those who were boys and girls then; and it is by no means certain that in their old age they have met with any book superior to it. The editor, "the reviser," as he styles himself, has changed the title—the good old title, "Stories of the Olden Time;" we cannot see why. He has not done much more than that, if our memory helps us rightly; but, of a surety, the book is well worth reprinting; it is full of truthful and trustful information; the style is smooth and easy, "honest English;" the themes are judiciously selected, and the moral sought to be impressed is always of value. The stories go a long way back, (too far, perhaps; or, rather, they do not carry us sufficiently low down in our history; but the young will never tire of reading tales of King Alfred, Harold, and Cœur de Lion. There are few juvenile Christmas books so good as this, which we earnestly commend to our readers as at once interesting and instructive.

HANDBOOK FOR THE BREAKFAST-TABLE. By MARY HOOPER. Published by GRIFFITH AND FARRAN.

In her comprehensive and very intelligent preface the author truly says, "that there is no meal so troublesome to arrange and provide for, as breakfast;" but we do not quite agree with her when she adds, "it is equally so, whether from the requirements of the family it be early or late;" indeed, a very early breakfast, such as men who leave their homes to take part in, or direct, the occupations of the day in our counting-houses or public offices, require, should be provided for and arranged over-night; and one of the first duties of service is early-rising.

Even the young and sadly inexperienced housekeepers of the present day scarcely know how to order a dinner of the usual stamp; but the dishes that are generally met with at the breakfast-table are utterly unfit to support the wear and tear of body and spirit, which the "bread-earners" of the family have to encounter during a long day of necessary fatigue, seldom unmingled with anxiety.

The author of these valuable receipts says "that the little 'handbook' does not pretend to give directions for every well-known breakfast-dish, but rather to supplement these by some novelties, which have the merit of being as economical as the present price of provisions will allow."

One of the most valuable characteristics of this "hand-book" is the skill and judgment shown in utilising the materials left from "to-day's dinner" for to-morrow's breakfast, so that the really expensive "bacon and eggs," "rump steak," or "mutton chop," are not necessary, nor really half as "nice" as what can be made from that which is left of a "commonplace dinner."

We assure our readers that "The Handbook for the Breakfast-Table" is the cheapest shilling's worth ever presented to a housekeeper.

BOOKS FOR THE YOUNG.

THE PUBLICATIONS OF
GRIFFITH AND FARRAN.

We can allot but small space to the nine pretty, interesting, and instructive books on our table—the Christmas-books of a firm that has established a high character for such important

productions. Readers may be sure of finding much that is good, and never what is evil, in their issues. They are always nicely printed, soundly and gracefully bound, and well illustrated; if the illustrations are not of the costliest order, they are, for the most part, good Art, drawn and engraved with thought and care. M. Friston, John Lawson, W. Petherick, George Thomas, and Julian Porch, are the principal designers.

A pleasant and profitable book is "GEORGE FRAY'S GREAT FAULT," by EMILIA MARRYAT NORRIS, a lady who has written much and always well for children. She puts all she touches in a right light; precept is never intrusive, and example never oppressive. Her style is good; there is nothing slipshod, nothing approaching vulgarity; nothing, in a word, that might be advantageously erased.

"GRANNY'S STORY BOX," by the author of "Gerty and May," is full of agreeable anecdote. A grandmother could not give a fitter or more welcome gift to her juvenile and hopeful descendants.

"FATHER TIME'S STORY BOOK," by KATHLEEN KNOX, is a book of fairy tales, very varied and sufficiently impossible to delight and bewilder our young friends. They are charmingly and impressively told.

"ADVENTURES OF KWEL, THE CHINESE GIRL," by MYRA—possible, if not probable, and sufficiently, but not unhealthily, exciting, with much to amuse and something to teach.

"GRANDMAMMA'S RELICS, AND STORIES ABOUT THEM," by C. B. BOWEN, is a collection of agreeable and instructive short stories, strung together by a golden thread.

"SWIFT AND SURE," by ALFRED ELWES, a writer who has done much and well for the young, carries out in a most striking and useful tale the principle he lays down in his preface—"to awaken interest by means of a simple narration of ordinary events, and a succession of truthful pictures of scenery and cities, drawn from intimate knowledge." The book effectually illustrates "the career of two brothers."

"THE NEW BABY" is a pretty book for the very young, and may be safely, and with profit, read by children of any age.

"THE THREE MIDSHIPMEN," by W. H. G. KINGSTON, will be sure to be a favourite with boys, as indeed are all the books of the esteemed and popular author. He has gone over the same ground—or rather water—so often, that he is enabled to tell us something new only by visiting scenes and places he has not hitherto described. This he has well done; the thick volume will be read with intense delight by the youths for whom he has written it; and many a talk there will be during holiday-time of the marvellous adventures, gallant achievements, narrow escapes, and perilous positions, of the three heroes of his story. But Mr. Kingston does not strive only to excite; he labours to inculcate right thinking and upright principles; and his books always teach as well as amuse. The old as well as the young may read them with pleasure.

"THE MODERN SPHINX" is the only one of the nine volumes against which objection can be made; the enigmas, charades, rebuses, puzzles, and conundrums, "original and selected," are capital, and will delight many households when the long evenings of winter are with us; but the "acting charades" are not of a character we should like to place before the young: there are but two of them, and they might have been omitted with advantage to the book.

The eminent firm is a large benefactor to the "future," in the way of instruction as well as amusement; they absorb, or nearly so, the trade in this essential department of literature, and, although this year they have not obtained the co-operation of the more established and renowned writers for children, they have had the valuable aid of several who are well fitted to discharge the important duty of ministering to the pleasure and instruction of the young.

FINIS.

